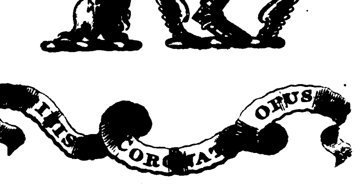
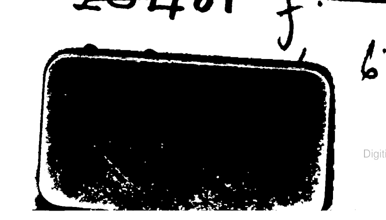


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GALIGNANI'S

NEW PARIS GUIDE.

PRINTED BY CRAPELET, 9, RUE DE VAUGIRARD.



GALIGNANI'S

NEW PARIS GUIDE,

CONTAINING

AN ACCURATE STATISTICAL AND HISTORICAL DESCRIPTION OF ALL THE INSTITUTIONS, PUBLIC EDIFICES, CURIOSITIES, ETC., OF THE CAPITAL; AN ABSTRACT OF THE LAWS AFFECTING FOREIGNERS; HIGHLY USEFUL COMPARATIVE TABLES OF FRENCH AND ENGLISH WEIGHTS AND MEASURES; MONEY; THERMOMETRICAL SCALES, ETC.; A TABLE OF FRENCH AND ENGLISH CUSTOMS DUTIES; INFORMATION FOR TRAVELLERS; A DIRECTORY OF PARISIAN BANKERS, TRADESMEN, ETC.

TO WHICH IS ADDED

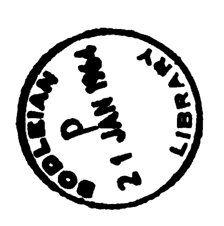
A DESCRIPTION OF THE ENVIRONS.

THE WHOLE COMPILED FROM THE BEST AUTHORITIES, CAREFULLY VERIFIED BY PERSONAL INSPECTION,

AND

ARRANGED ON AN ENTIRELY NEW PLAN.

PARIS,
PUBLISHED BY A. AND W. GALIGNANI AND Co.,
RUE VIVIENNE, NO. 18.
1844.


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21 JAN

PREFACE.

Paris, within the last few years, has undergone so many and such important alterations, as to astonish even the resident, in his comparison of what the capital was at a very recent period with what it is at the present moment. These changes have demanded from the publishers of this new and enlarged edition of the *Paris Guide* more than ordinary attention, and a careful verification of the whole, by the latest inspection of all the public monuments, institutions, and improvements both of the metropolis and of its vicinity.

In minutely detailing modern Paris, we have not forgotten the ancient parts of the City, which abound in remains of the middle ages, and of the epoch of the *renaissance des arts*. Old Paris, though rarely explored by strangers, or even by natives, will abundantly repay the visit of the antiquary and the artist; and this interesting class of sights, which is passed over too lightly, or not at all noticed, in most Guides, has here been particularly attended to.

The Guides hitherto composed are generally quite unworthy of the matter they treat of; but in the present work there will be found condensed an immense quantity of valuable and interesting information, books of the first authority having been consulted on the history and antiquities of Paris; while personal knowledge has supplied with great accuracy the account of all that now meets the eye in this metropolis. In the collection of this information, and in the compilation of this work, neither time nor expense has been spared.

Paris is one of the great centres not only of French but of continental intellect; from its press the most valuable and numerous publications are constantly issuing; it takes the lead in scientific research and discovery, and has every claim to be considered a magnificent and wonderful city. Its superb and beautiful collections of ancient and modern art, with an admirable spirit of generous liberality, are thrown gratuitously open not only to natives, but particularly and at all seasons to foreigners. In every branch of knowledge lectures are delivered gratis by the most eminent professors, and the traveller who has paid the least attention to the fine arts becomes, on arriving in Paris, in some measure identified with them; even the

public amusements of the capital tend to the improvement of the mind, and the advance of civilization.

The metropolis is naturally salubrious, and the purity of its atmosphere may be at once ascertained by viewing it from an elevated situation. How unlike the view from the top of St. Paul's in London, with its canopy of fogs and clouds, and its sickly sunbeams! There, every building is blackened with smoke, and the eye looks down upon obscuring vapours and mists; but if Paris be seen from the towers of Notre Dame, the Pantheon, the Arc de Triomphe de l'Étoile, the Dôme of the Invalides, or the heights of Montmartre, the panorama is complete; there is no indistinctness or confusion in the prospect; every palace, church, and public edifice stands distinctly before the eye, and, interspersed with the foliage of the gardens and the boulevards, the whole forms a prospect at once grand and beautiful. It need hardly be added that this lively metropolis is the most attractive emporium of pleasure and literature in the world, and, at the same time, the cheapest for the advantages it presents; circumstances which render it the general rendezvous for all nations of the globe.

In the arrangement of this book, a plan has been adopted, which has been deemed best calculated not only to increase the simplicity and perspicuity of the account, but also to save the visitor much useless expenditure of time and exertion. Whatever relates to the institutions and general statistics of Paris has been put into the Introduction; while each building is described in the arrondissement in which it occurs, and the arrondissement itself is placed in its regular order among the rest of the same divisions of the capital. The visitor is supposed to start from the central point of the Place Vendôme, to study his map of Paris with care, and then to go through the arrondissements, inspecting their contents in the order in which they are arranged in this work, or omitting some according to his taste and inclination. By so doing he will see every thing in a comparatively short space of time, and will pass over nothing that is really worthy of being examined by the tourist. By a reference to the Index, where all the objects described in the body of the work are carefully classified, the reader may easily see, at one glance, the whole of any particular class of things of which he may be in search. There are, however, many persons who visit Paris for only a few days, and who therefore have not time to inspect all the arrondissements of the town in detail, as they are here treated. To such persons a list of places that are absolutely indispensable to be seen, by any one

who would at all wish to know Paris, will not be unacceptable; and it is therefore here subjoined, arranged in the order which is the most convenient for the saving of time. The visitor is strongly recommended, as a general reference, to consult the article headed "*Stranger's Diary,*" in the English newspaper, *Galignani's Messenger,* which is taken in at all the principal cafés, restaurants, etc., or may be subscribed for by the day or month, and where whatever is to be seen on the day of publication is always mentioned, with all necessary information concerning it.

LIST OF PLACES THAT MUST BE SEEN BY A STRANGER.

Palace of the Tuileries and Triumphal Arch of the Carrousel.
The Louvre and all its Museums.
Column of the Place Vendôme.
Palace and Galleries of the Palais Royal.
Triumphal Arch at the Barrière de l'Étoile.
Obelisk of Luxor and the Place de la Concorde.
Chapelle Expiatoire.
Church of the Madeleine.
Church of Notre Dame de Lorette.
Exchange.
Bibliothèque Royale.
Halle au Blé.
Church of St. Eustache.
Conservatoire des Arts et Métiers.
Hôtel de Ville.
Cathedral of Notre Dame.
Cemetery of Père Lachaise.
Abattoir of Popincourt.
Column of the Place de la Bastille.
Garden of Plants and its Museums.
Halle aux Vins.
Manufactory of the Gobelins.
Pantheon.
Church of St. Étienne du Mont.
Palace of the Luxembourg, Picture Gallery, and Chamber of Peers.
Church of St. Sulpice.
Church of St. Germain des Prés.
École des Beaux Arts.
The Mint.
Musée d'Artillerie.
Palais du Quai d'Orsay.
Chamber of Deputies.
Hôtel des Invalides and Tomb of Napoleon.
Artesian Well of Grenelle.

St. Cloud.
Sèvres—Porcelaine Manufactory.
Versailles.
Neuilly.
Fontainebleau.
Abbey of St. Denis.

The stranger in Paris is also strongly advised to attend high mass at the cathedral of Notre Dame, or at the churches of St. Roch, St. Eustache, or Notre Dame de Lorette, at 11 any Sunday morning, if he would witness an imposing spectacle, and be gratified with excellent music. Of course no one will omit going to the French Opera.

As much time may be saved by knowing the days and hours when the various public institutions, museums, libraries, etc., can be visited, the reader is particularly recommended to consult the chapter on *Public Institutions,* page 72. The way for the visitor to proceed to obtain tickets where they are required is to address a letter to the proper person, who is indicated

in each case throughout the work, in the following terms; taking care at the same time either to leave it at his residence, or to send it, franked, by post. He will then receive in a day or two the special permission desired.—This form of application will serve :

M. —— [giving his title, etc.]

J'ai l'honneur de vous prier de me faire adresser un billet pour [name number of persons], *pour visiter* [insert name of place]. *Mon séjour à Paris étant très-court, je vous serai fort obligé de vouloir bien le faire le plus tôt possible.*

Je vous prie, M.—— [repeat title, etc.] *d'agréer d'avance mes remerciments en même temps que mes salutations les plus empressées.*

[Sign name with address very clearly written.]

We are sorry to have to say that considerable negligence exists in some of the public offices with regard to applications of this kind, the letters not being delivered to the proper functionary so soon as they ought to be. It is indeed high time that the competent authorities should interfere to check the negligence of their clerks, etc. If there are not sufficient persons in the public offices to allow of the applications of foreigners being duly and promptly attended to, more should be employed. Much delay and vexation have been several times occasioned; and the best way for the stranger who does not receive a speedy reply to his letter is to call for it in person at the office of the functionary to whom it refers. To this it may be added, that while a due degree of caution is observed in granting leave to visit the interior of the prisons, the hospitals and other charitable institutions are thrown open, not only to the curious, but also to the necessitous stranger, with a liberality that cannot be too highly commended.

The visitor of Paris who is inclined to go to a boarding-house should be very careful to choose one of respectability : and we feel it our duty to caution the public against a kind of establishment that is apt to deceive foreigners, and which has become very prevalent in this capital since the abolition by law of public gambling-houses. Many persons have opened *tables-d'hôte* and boarding-houses, under cover of which card-playing to a considerable extent is carried on in the evening, and the unwary visitor may be easily inveigled to play, and to lose sums to a large amount. They are frequented by persons of both sexes, of fashionable exterior, but of very indifferent character.

The best way for persons visiting Versailles, is to leave Paris, not later than 9 in the morning, either on Saturday, Sunday, Monday, or Tuesday (those being the only days when the interior of the palace is open to the public), and to proceed by the Versailles and Meudon railroad, the station-house of which at Versailles is the nearest to the palace. This will give time to allow of a cursory glance being given to the exterior of the palace, and at 10 o'clock, the time of opening the doors, visitors can enter at once and inspect the interior without being annoyed by the crowd. After seeing the historical galleries, and the gardens, the stranger may visit the Trianons, which require a ticket, and to return to Paris the Versailles and St. Cloud railroad should be taken, by which means two magnificent views of Paris and the neighbouring country will have been obtained, one from the south by the former railroad, the other from the west and northwest by the latter.

Hitherto a visit to Fontainebleau was too often omitted on account of the distance; but since the opening of the Corbeil railroad, it can be performed with ease and rapidity. The visitor on leaving Paris by the first (in summer 7 and in winter 8 or 9 o'clock) train, and taking a public conveyance at Corbeil, will be in Fontainebleau by 11 to 1 o'clock. Care must be taken to ask for a place by the Fontainebleau coaches from Corbeil at the station in Paris *before starting*. By this means a priority of places will be *insured* all the way to Fontainebleau; but, even if this be omitted, small vehicles *à volonté* may be obtained at Corbeil, in case of the coaches being full, for the price of which a bargain must be made, and the visitor will then be conveyed to Fontainebleau, only not quite so quickly and comfortably as by the regular coaches. Previous to going to the palace, *especial* care should be taken to secure a place back to Corbeil by the latest conveyance. The magnificent palace, more sumptuous in its decorations than Versailles, and with its park and gardens forming altogether the finest sight of the kind in France, may then be fully inspected. Though the visitor will have passed through part of the famous forest of Fontainebleau in approaching the town, a second day, if it can be afforded, will be well spent in visiting its romantic beauties and rocky scenery.

A very agreeable excursion, for those who can devote the time to it, may be made by hiring a carriage and going to Chantilly, Compiègne, Mortfontaine, and Ermenonville. It will occupy about three days, and will take the visitor to some of the most picturesque spots in this part of the country.

It has been often remarked that the English stranger, on arriving in Paris, is at a loss to choose among the multiplicity of good things presented to his taste by the *cartes* of the restaurants at which he dines, some of which contain three or four hundred dishes. The following brief list, therefore, of some of the better—and including several of the more decidedly national—of the French dishes, will be well received, it is hoped, by the gastronomic traveller.

SOUPS (*Potage*).

A la julienne.
Au macaroni.
Au riz et à la purée.
Purée aux croutons.

MEATS (*Viande*).

Beefsteak, au beurre d'anchois.
Filet de bœuf, au vin de Madère.
Fricandeau, sauce tomate.
Ris, piqué à la financière.
Ditto, à la poulette.
Tête de veau, en matelotte.
Tête de veau, en tortue.
Côtelette de mouton, à la Soubise.
Ditto, sautées aux truffes.
Rognons, au vin de Champagne.

POULTRY (*Volaille*).

Chapon, au gros sel.
Poulet, à la Marengo.
Ditto, en fricassée.
Ditto, à la tartare.
Ditto, en Mayonnaise.
Ditto, sauté aux champignons.
Suprême de volaille.
Coquille à la financière.
Croquettes de volaille.
Salade de volaille.
Ditto, à la Mayonnaise.
Ragout à la financière.
Canneton de Rouen rôti.
Foie gras, en caisse.

GAME (*Gibier*).

Perdreau, en salmi aux truffes.
Ditto, rôti.
Caille, à la financière aux truffes.
Ditto, rôti.

PASTRY (*Pâtisserie*).

Vol-au-vent, à la financière.
Ditto, de saumon.
Ditto de ris de veau aux truffes.
Ditto, de turbot à la béchamelle.
Vol-au-vent, de filet de volaille aux truffes.
Pâtés de foie gras.

FISH (*Poisson*).

Turbot, sauce aux huîtres.
Ditto, sauce au câpres.
Saumon, sauce aux câpres.
Ditto, à la Génevoise.
Truite, en Mayonnaise.
Eperlan, au gratin.
Ditto, frit.
Sole, au gratin.
Ditto, à la Normande.
Filet de sole, à la maître d'hôtel.
Matelotte de carpe et d'anguille.
Anguille, à la tartare.
Béchamelle de poisson
Coquille aux huîtres.

Side Dishes (*Entremets*).

Coquille, aux champignons.
Macaroni, au gratin.
Choux fleurs, au Parmesan.
Omelette, aux fines herbes.
Artichauts, à la barigoule.
Ditto, frits.

Sweet Ditto (*Entremets au Sucre*).

Beignets de pomme.
Ditto d'abricots.
Omelette soufflée.
Ditto, aux confitures.
Charlotte de pomme.
Charlotte, aux confitures.
Ditto, russe, aux fraises.
Croquettes de riz.
Meringue, aux confitures.
Ditto, glacée.

Wines (*Vins*).

Red.
Baune.
Pomard.
Nuits.
Volnay.
Chambertin.
Romanée.
Hermitage
Côte-Rôtie.
Médoc.
Château-Margaux.
Pichon.
Mouton.
Laffitte.

White
Chablis.
Meursalt.
Saint Peray.
Hermitage.
Sauterne.
Champagne.

Sweet Wines.
Lunel.
Frontignan.

Liqueurs.

Eau de Vie; Kirchwasser; Anisette; Curaçoa; Marasquin; Absinthe; Créme de Moka; Créme de Noyaux; Créme de Café; Huile de Vanille; Huile de Rose; Liqueurs des Iles.

The facilities of introduction and of social intercourse which Paris affords to distinguished strangers far exceed those of any other capital. A presentation at court must of course be sought through the usual medium, that of the ambassador of the country to which the applicant may belong. This ceremony once over, invitations to the splendid hospitalities of the Tuileries, to the dinners, the concerts, and the balls given by their majesties, are of easy attainment to foreigners of distinction. In addition to these brilliant *réunions,* on certain public occasions the "receptions" are of a much more comprehensive description, comprising every presentable rank and class within certain but very extended limits. Of these general presentation days the *fête du roi* (May 1) and the first of the new year are among the principal, when the ministers, foreign ambassadors, and gentlemen in any manner connected with public affairs, attend with their ladies to pay their respects to their Majesties and the royal family. This ceremony, which is somewhat peculiar,

takes place as follows. The ladies are placed in two lines, between which the whole of the royal family pass, with the King at their head. Two aides-de-camp, who go before the Sovereign, announce to his Majesty the names of the ladies, one after the other, as he advances. The King usually makes a few observations to each lady as he passes, and the royal family follow his example to any they may happen to know. The King and the royal family afterwards retire to an adjoining apartment, where they place themselves near the entrance. The Queen, Madame Adelaïde, and the younger branches of the family, stand in a row, while the gentlemen defile before them. The aides-de-camp in the same manner as before announce the names and titles of all the gentlemen as they enter. They pass before the King, Queen, and royal family, bowing to them severally as they pass, and make their exit by an opposite door. The King usually addresses a few words to each in passing, as, "Je suis charmé, Messieurs, de vous voir." A few courteous expressions are also used by her Majesty. The whole company are of course in uniform or court dress, and, with the various orders, the entire ceremony is splendid in the extreme. Descending, however, from royalty, the stranger in Paris will find that the greater part of the resident families in fashionable, official, or professional life, and not a few of the foreign, domiciled for a longer or shorter time, *receive*, from the commencement to the close of the winter season, once a-week or fortnight, in the evening, between the hours of nine and twelve. Most of the eminent *savans* and men of letters, chief librarians, and directors of the great literary and scientific institutions, of the resident peers and deputies, and especially the coryphæus of each political sect, have likewise their *soirées*. And, in addition, are the numberless private balls and occasional parties, to which personal respectability and suitable acquaintance ensure easy access. What we may call more public and still more advantageous are the evening receptions of the Ministers of State, the presidents of the two Chambers, the ecclesiastical dignitaries, the chiefs of the national guard, the prefect of the Seine, the higher municipal functionaries, and even the directors and principal *artistes* of the royal theatres. In the course of a month the prominent persons of every department of political, literary, and fashionable life may be seen at the various *soirées*, so as to content the curiosity of a well-bred stranger of liberal tastes and active social habits. Your host does not spontaneously serve as introducer; considering the multitude of foreigners circulating, the task would indeed be

impossible; but a request suffices for the formation of a cursory acquaintance, which is often improved into an agreeable intimacy. At these assemblages long visits and long "talks" are not *bon ton;* it is the custom to attend several the same evening. The name of the guest is usually announced at the door of the *salon;* after a salutation of the hosts, movement within and exit are entirely free. Whoever wishes to be presented at the *soirée* of a minister does best to seek the auspices of the diplomatic representative of his country, who ushers the *élite* only, and with a discrimination universally expected. Few strangers are welcome whose names and pretensions have not been duly submitted, or whose ushers do not enjoy high consideration with his excellency. There may be toleration, but cordiality or complacency is wanting in every other case. The most brilliant *salons* are those of the President of the Council, the Minister of Foreign Affairs, and the Minister of Marine. The foreign legations and agents, and the superior officers, in full uniform, along with strangers of rank, and natives and envoys from all regions in costume, who frequent them, produce an exceedingly dazzling and diversified effect. Passing from the halls of Marshal Soult, where all descriptions of dignitaries and foreign personages congregate, to those of the Minister of Public Instruction, filled with civic and university functionaries in black suits, you are struck with the contrast in the scene—regimentals, arms, stars, cordons, turbans, bournoufs, in the one, and in the other a sable uniformity, relieved only by a red ribbon in the button-hole. A refined and amiable courtesy marks the department of nearly all the entertainers. The number of ladies that figure at the Ministerial *soirées* is comparatively small; yet most of the female members of the families of those eminent men appear also during an hour, and of course in the richest attire. Little converse, however, takes place; a passing bow, or a few sentences from a half-bent familiar acquaintance, is the most that politeness or gallantry can consistently bestow on these occasions. The public balls of a benevolent nature, such as those for the British Charitable, Fund, the Ancient Bourbon Civil List, the exiled Poles, afford opportunity, at the cost of twenty francs the ticket, of seeing the *haut ton* of foreign society and the old French noblesse from the several quarters of the capital, and the towns and châteaux in the environs.

The Medical School of Paris is now so frequently resorted to by foreigners, more especially by the English and Americans,

that some few remarks on its constitution may not be useless.

A student who purposes graduating in Paris must fulfil the following conditions: he must have attained the age of 18; he must pursue his studies during four years; and at the commencement of every third month he must inscribe his name at the bureau of the Faculty. On first presenting himself, he must produce the registration of his birth, with the authorisation of his parents or guardians for the step he is taking. It is moreover necessary, as a preliminary to his medical studies, that he have already obtained the diploma of a bachelor of letters; and, further, that before he can be admitted to take his first examination, he shall have the diploma of a bachelor of science. Those who have graduated elsewhere, and who wish for the diploma of the French school, must be furnished with a degree in letters or science, and must submit to the examinations prescribed by the Faculty. The number of inscriptions depend upon the time the candidate has already spent in medical study. If six years have been so employed, no inscription is necessary; if a shorter time, at least two thirds of the inscriptions will be required. The school is open to persons of every nation and creed.

The examinations, five in number, are conducted in French, and in the following order:—At the end of the first year, chemistry, physics, and botany; 2d year, anatomy and physiology; 3d year, external and internal pathology; 4th year, hygiene, medical jurisprudence, pharmacy, materia medica, and therapeutics. The 5th and last examination is practical; it is conducted at the bed-side. Two cases are selected by the examinors, at either the Hôtel Dieu or La Charité, on which the student is expected to give the diagnosis, prognosis, and treatment. The candidate for medical honours is moreover required to write a thesis, the subject of which may be selected by himself.

The expense of a medical education in Paris is trifling compared with that of the British schools. All the lectures at the École de Médecine, and most of those at the École Pratique, are public and gratuitous; nor is any payment made for hospital attendance. Gratuitous lectures are also given at the Jardin des Plantes, at the Collége de France, and at the Sorbonne, on general science and on subjects having a relation to medicine. The principal payments required during the course of study are, for each inscription 50 fr.; these are 16 in number; a fee of 30fr. to the examining professors; and the expense attending the thesis, which must be printed: this will of course depend

upon its length and upon the number of copies. The usual charge is from 200 fr. to 250 fr. The École Pratique is a kind of supplementary school : it is here and at the establishment of Clamart that the dissections are pursued. For these, including a proper supply of subjects during the whole season, a payment of 30 fr. is expected. Many of the courses at the École Pratique are public; for others a small fee, from 10fr. to 30fr., is required.

The subjects treated of by the professors at this school are the following : anatomy and surgery, both practical and descriptive, by Chassaignac, Maisonneuve, Malgaigne, Dénonvilliers; pathological anatomy, by Barth and Pigné; anatomy and physiology of the nervous system, by Longet; internal pathology, by Monneret, Tessier, and Gendrin; midwifery, by De Paul, Cazeau, Chailly St. Honoré; pharmacy, by Bouchardat; bandaging and minor operations in surgery, by Ribail and Thivet; diseases of the eye, by Sichel and Desmarres; deformities, by Bouvier; microscope, by Donné and Gruby. These courses are all excellent. Between the lecturers on anatomy and surgery the student has scarcely a choice. The lessons of Barth on morbid anatomy are well worth the student's attention. Longet's course on the nervous system is highly instructive, and the very best exposition of a difficult subject we have ever met with. Demonstrations are given in another course of the functions of the particular nerves. The lecturers on midwifery are about equal. Ribail's course on bandaging is very useful to students who wish to acquire the ready use of the hand. The clinical lessons of Sichel and Desmarres are excellent. Their dispensaries are resorted to by poor patients from all quarters of Paris. An acquaintance with the microscope is now almost as essential to a medical man as a knowledge of the laws of chemistry; every pupil will therefore do well to attend either the course of Donné or Gruby. The former treats more especially of the animal fluids and secretions; the latter treats of both the fluids and solids in the healthy and morbid state. Gruby's injected preparations are perhaps unequalled. At the hospitals private lessons are given on percussion, auscultation, and the diagnosis of disease, by the internes (clinical clerks); these are very instructive, and are generally conducted by gentlemen of considerable talent.

The medical session commences early in November, and finishes with the month of July. Many of the private courses continue until September : dissections are not allowed to be pursued in the summer, but operative surgery is permitted. Every hospital is open to the student, with the exception of the Hôtel

Dieu and Hôpital des Cliniques, and these may be followed on obtaining a ticket from the bureau of the hospital or from that of the Faculty. The visit is made by the medical officers at an early hour, usually at seven. Such an arrangement may suit the convenience of the physician, as it gives him the whole day for the exercise of the more profitable part of his profession, but to the poor hospital patients it must be any thing but desirable. Many of these necessarily pass feverish and sleepless nights, and it is only towards morning that they begin to forget their sufferings in sleep. In another point of view the selection of this early hour for visiting the sick is objectionable; the more formidable symptoms of many diseases, which become increased as the evening approaches, experience a remission towards morning.

A peculiar feature of the medical school of Paris is the "concours." All medical appointments, from the lowest to the highest, are determined by this test. A series of subjects is selected by the Faculty, on which the competitors are obliged to treat both in writing and orally: these are determined by lot; each lesson is delivered in public and before the Faculty, and it must occupy an hour. Each candidate must moreover write a thesis on a subject selected by the judges, and defend it publicly against his opponents. The *concours* is a severe trial, and though it affords a fair opportunity for the display of talent, it is nevertheless open to some objections. The more ready may sometimes appear to greater advantage than his less fluent although more highly gifted rival, and thus impose upon the judges: examples indeed are not wanting of such a result. It is moreover to be feared, that the professors may sometimes allow private feelings to influence their better judgment. Setting aside, however, these objections, the *concours* possesses one great advantage—it is a *test*, and, if not altogether perfect, it is infinitely superior to the system pursued in England, where "preferment too often goes by favour," and the ignorance of the aspirant is only discovered when it is too late to apply the remedy.

From this slight sketch of the medical school of Paris, it is evident that it possesses some advantages over that of Great Britain. The most striking is the small cost at which a first-rate education may be obtained, and the circumstance that a man, however lowly his origin, and however humble his worldly advantages in other respects, may yet rise to the summit of his profession by industry and talent alone, a fact which is strikingly illustrated by the career of most of the leading members

of the profession in this country. The facilities for the study of practical anatomy and operative surgery are certainly unequalled in any other school, and it is perhaps chiefly on this account that Paris is so much resorted to by students of other countries. The diagnosis of disease is in general pursued with more care and method here than elsewhere, and the manner of interrogating patients and drawing up their cases is worthy imitation. In the application of remedies, on the other hand, the French physicians have yet much to learn; the expectant system seems to be gradually giving way to one equally objectionable, and medicines are now occasionally prescribed in doses which no British practitioner would think of employing.

Great advantages are offered in the study of special pathology, hospitals being set apart for patients afflicted with diseases of the skin, those peculiar to infancy and old age, scrofula, calculus, syphilis, and mental derangement; and perhaps in no other country will the student have equal opportunities of observing these affections. A season may indeed be well spent in Paris at the Hospital St. Louis, one of the largest in Europe, and chiefly dedicated to cutaneous and scrofulous diseases.

Any correction which may suggest itself to the reader, in consequence of the changes which are necessarily of continual occurrence in a capital like Paris, will be gladly received by the Publishers.



NEW PARIS GUIDE.

INTRODUCTION.

MISCELLANEOUS INFORMATION.

PASSPORTS.—Before leaving England it is necessary to be furnished with a passport, which is to be procured from the French Ambassador, at the office, 6, Poland-street. The name of the applicant, his address, and the road he intends to take, must be stated, and on the following day the passport is delivered, gratis. The hours of application are from 1 to 3 o'clock. Passports may also be procured from the French consuls at Dover, Brighton, Portsmouth, Southampton, and other British sea-ports; but at these places there is a charge of 5s. On arriving at a French port, the passports are demanded by the police-officers, and immediately sent on to Paris; a temporary passport, for which 2fr. are charged, is then given to the tourist, and will serve him till he reaches the capital. A few days after reaching Paris, the temporary passport must be presented at the Prefecture of Police, Quai des Orfèvres, where the original one will be returned. If only a short stay is to be made in Paris, the passport should be (to save time) countersigned immediately, and the next place intended to be visited specified in it; if a long one, the original passport can be left at the prefecture till within a few days of departure. In his excursions through Paris, the tourist will do well to carry his passport about him, as it will obtain him admission to several museums, and may be very useful as a measure of precaution on many occasions. Previous to leaving Paris the passport must be sent to the British ambassador, 39, rue du Faubourg St. Honoré, to be countersigned, from 11 to 2. It is then to be taken to the Prefecture of Police, open from 11 to 4, where it is again countersigned; and this is all that will be requisite for a traveller returning to England.

Those persons, however, who cross the frontier in other directions—to Italy especially—should be careful to have their

passports strictly *en règle*, and properly countersigned. For the residence of the different Ambassadors, see the DIRECTORY at the end of the Guide.

CONVEYANCES.—Correct information respecting conveyances to France may be obtained at most of the coach and packet offices in London. The Brighton, Southampton, and Dover trains leave several times a-day to meet the different packets.

The two most agreeable passages from England to France are from Southampton to Havre, or from Brighton to Dieppe or Havre. From Havre the traveller has the choice of the steam-packet or the diligence to Rouen, and from thence there are two conveyances: the steam-packet, which however runs only during the summer months, and takes 12 hours to reach the capital, and the railroad, by which the journey is performed in 4 hours. The diligence offices having now entered into an arrangement with the railroad company, travellers from Havre or Dieppe make part of the trip by the railroad, the route in great part traversing a portion of the country rich in beautiful scenery.

STEAM AND SAILING PACKETS.—Splendid steam-packets leave the Tower-stairs for Calais, Boulogne, and Havre almost every day, particularly during the summer months. Several packets start daily from Dover and Folkestone, while there are others two or three times a-week from Brighton for Dieppe or Havre, and others which run almost daily from Southampton to Havre. From Southampton there are boats to the Channel islands, St. Malo, etc. Steamers may also be obtained from Ramsgate to Boulogne, but these generally only make the passage during the summer months.

PUBLIC COACHES.—*Diligences* are the usual conveyances in France; they carry generally 15 to 18 passengers, and contain four kinds of places—the *coupé*, which holds three; *intérieur*, six; *rotonde*, six; and *banquette*, three. Places in the *coupé* are the dearest, but are very comfortable; those on the *banquette*, which is situated on the top of the vehicle, are only to be recommended during summer to persons desirous of seeing the country. Each passenger is allowed to carry from 40lb. to 50lb. of luggage; all above that quantity is charged by weight. It is customary on taking a place to pay one-half of the fare, and a receipt is given, on which is indicated the day and hour of departure. All the places are numbered, and the precise seat the traveller is to occupy is mentioned on his receipt. The *conducteur* (corresponding to an English guard) takes care that every passenger shall occupy his assigned place by calling

each in his turn to enter the vehicle. The diligences start at different hours of the day, but generally in the morning and evening.

Malles-Postes, corresponding to the English mail, offer a cheap and excellent way of travelling for persons who wish to economise time, the service under the Post-office control being admirably performed. Each *malle* carries two or three passengers, who are allowed 50lb. of luggage. Places by the mail are much in request; they should consequently be applied for several days before-hand. The fares are charged at the rate of 1 fr. 75 c. the myriamètre (about 6 miles). The *malles* leave Paris every evening at six o'clock, and arrive in Paris between 5 and 6 in the morning. Places are booked at the General Post-office, rue Jean-Jacques Rousseau, Paris, and at the same office in the different towns from which they start.

All parcels sent to the continent must have annexed to them a written declaration of their contents and value, with the name and address of the person sending them.

The following is a list of the various routes from the coast to Paris, taken from the *Livre de Poste*, with the relative distances indicated in myriamètres and kilomètres :—

I. *Route from Dieppe to Paris, through Rouen and Pontoise.*

M.	K.	
1	5	Ormonville.
1	3	Totes.
1	2	Les Cambres.
1	7	Rouen.–Cathedral, Church of St. Ouen, Statue of Joan of Arc, Museum, Bridge, Quays.
1	1	La Forge-Féret.
1	2	Fleury sur Andelle.
0	9	Ecouis.
1	5	Thilliers.
1	7	Magny.
1	2	Bordeau de Vigny.
1	4	Pontoise.
1	0	Herblay.
1	2	Courbevoye.
0	9	Paris.
17 m.	8 k.	

II. *Route from Dieppe to Paris, through Gisors.*

M.	K.	
1	2	Bois Robert.
1	7	Pommeréval.
2	4	Forges.
2	1	Gournay.
1	2	Talmontiers.
1	4	Gisors.
1	9	Chars.
1	8	Pontoise.
1	0	Herblay.
1	2	Courbevoye.
0	9	Paris.
16 m.	8 k.	

III. *Route from Calais to Paris, by Abbeville and Beauvais.*

M.	K.	
1	3	Haut Buisson.
0	8	Marquise.
1	3	Boulogne sur Mer.
1	5	Samer.
0	8	Cormont.
1	3	Montreuil.
1	4	Nampont.
0	9	Bernay.
0	7	Nouvion.
1	3	Abbeville.—Fine Church.
1	9	Airaines.
1	0	Camps.
1	3	Poix.
1	4	Grandvilliers.
1	0	Marseilles sur Oise.
1	9	Beauvais.—Cathedral.
1	5	Noailles.
1	3	Puiseux.
1	0	Beaumont sur Oise.
1	2	Moiselles.
1	3	St. Denis.—Abbey Church.
0	9	Paris.

27 myriamètres.

IV. *Route from Calais to Paris, through St. Omer and Amiens.*

M.	K.	
1	6	Ardres.
0	8	La Recousse.
1	8	St. Omer.—Churches.
1	9	Aire.
1	3	Lilliers.
1	1	Pernes.
1	3	St. Pol.
1	3	Frévent.
1	4	Doullens.
1	4	Talmas.
1	6	Amiens.—Splendid Cathedral.
1	9	Flers.
1	3	Breteuil.
1	8	St. Just.
1	6	Clermont.
1	0	Laigneville.
1	2	Chantilly.—Château.
1	0	Luzarches.
1	1	Ecouen.—Château.
0	9	St. Denis.—Abbey Church.
0	9	Paris.

28 m. 2 k.

V. *Route from Havre to Paris, through Rouen and St. Germain.* (*Lower road.*)

M.	K.	
1	6	La Botte.
1	9	Lillebonne.
1	5	Caudebec.—Church.
1	6	Duclair.
2	0	Rouen.
1	1	Port St. Ouen.
1	7	Louviers.
1	4	Gaillon.
1	4	Vernon.
1	1	Bonnières.
1	3	Mantes.—Church.
1	5	Meulan.
0	8	Triel.
1	1	St. Germain en Laye.—Château.
1	4	Courbevoye.
0	9	Paris.

22 m. 3 k.

VI. *Route from Ostend to Paris, through Lille.*

Posts.	
4½	Furnes.
2¾	Rousbrugge.
2¾	Ypres.—Hôtel de Ville.
4	Lille.—Citadel, Manufactures

M.	K.	
1	4	Pont à Marcq.
1	9	Douai.—Arsenal.
1	5	Bacencheul.
1	1	Cambrai.—Cathed., Citadel.

M. K.
1 1 Bonavy.
1 2 Fins.
1 5 Peronne.
1 2 Marché-le-Pot.
0 7 Fonches.
0 9 Roye.
1 2 Conchy les Pots.
0 7 Cuvilly.
0 7 Gournay sur Aronde.

M. K.
1 0 Bois de Lihus.
1 2 Pont St. Maxence.
1 2 Senlis.—Cathedral.
0 9 La Chapelle en Serval.
1 0 Louvres.
1 3 Bourget.
1 1 Paris.

14 p. 22 m. 8 k.

A complete list of conveyances from Paris to the principal places in France would be too long for insertion in this work. Diligences to all parts of France and foreign countries may be found, and all necessary information obtained, at the office of the Messageries Royales, 22, rue Notre Dame des Victoires, near the Exchange; at the Messageries Générales of Laffitte, Caillard, and Co., 18, rue de Grenelle St. Honoré, and 130, rue St. Honoré; and at the various coach-offices in the rue du Bouloy, rue du faubourg St. Denis, No. 50, etc.

Posting.—As a carriage cannot, in France, be changed at every stage, the traveller must hire a conveyance for the whole journey. The charge varies; but one from the coast to Paris may generally be had for about 100 fr. They are called *calèches* or *berlines*, on four wheels, which will carry three, four, or six persons. Carriages for long journeys are much more reasonable, and should be hired at so much per day, generally from 7 to 10 fr. In hiring a carriage, it is important to have written on the receipt that all repairs which may be required on the road shall be paid for by the person who lets it, and to get receipts for all such disbursements. On arriving at Paris or elsewhere, a hired carriage should be immediately sent according to the direction received on engaging it, in order to avoid disputes.

Posting in France being under the direction of the government, there is only one place at each stage or in each town for changing horses. This place is seldom an inn; but the postilion will conduct the traveller to any place he is ordered. The business of posting is well managed. The postilions do not drive so fast as in England; but there is no danger whatever of their being drunk, or racing against each other. There are no turnpike-gates in France; and the charge of posting and paying the postilion is fixed. They seldom put more than three horses to a carriage, and those generally abreast, with one postilion, except when the carriage has a pole; it then has four horses,

but the number of the postilions, whether one or two, is at the option of the traveller. It is therefore advisable for travellers who take their own carriage to have shafts instead of a pole, as this makes a considerable difference in the expense of posting. In some places where the roads are bad, or the distances great, an extra horse is obligatory, except for certain carriages, to which the extra horse could not be yoked without danger; the traveller may then agree with the post-master to have stronger horses instead of an extra one, the charge for which he nevertheless pays.

The post-houses being under the control of the government, a stranger can seldom be imposed upon, as a book is published every year by authority called the *Livre de Poste*, which has an alphabetical list of all the post-roads in France, with their principal lateral communications, and the number of posts on each road. Affixed to it is a map of France, on which the distances are all carefully marked. The *Livre de Poste* also contains the rules and regulations for posting, some of which we shall here insert, together with tables of the rate of posting. This book, nevertheless, will be found of the greatest utility, and will prevent imposition. It costs 4 fr.

Regulations relative to posting.—Post-masters appointed by government are alone permitted to furnish horses to travellers. —The post-master must constantly reside at or near the post-house.—A postilion under 16 years of age cannot be hired.—Travellers are requested to enter every complaint they may have against the postilion or master, in a book which is kept at each post-house, and is regularly examined by the inspectors. —The post-master is answerable for any accident that may occur from the carelessness of the postilion or restiveness of the horses.—Travellers are supplied in the exact order in which they, or their couriers, arrive; no exception being made, except in favour of mails or couriers with despatches.—No post-carriage may pass another on the road, unless some accident happens to that which goes before.

The rate of posting, from Jan. 1, 1840, as fixed by the government, is 2 fr. per myriamètre (1) for each horse: and as many horses are paid for as there are persons in the carriage, except in those cases specified in the following table. On arriving at certain privileged places, formerly called "postes royales," and on departing from them, an extra charge of from

(1) In 1 myriam. are 10 kilom., each of the latter being 10,935 yards. The myriamètre, therefore, which has superseded the "poste" on French roads, is about 6 1/4 English miles.

1 to 4 kilomètres is demanded; while, on entering or leaving Paris, 8 kilomètres must be paid. (See *Livre de Poste* for particulars.) Supplementary fixed charges are also made at certain towns, in consequence of the road being very hilly, or for other causes; and sometimes ar extra horse called a *cheval de renfort* is put on, on account of the nature of the country. The remuneration of the postilions, as fixed by the legal tariff, is 1 fr. per myriamètre; but 2 fr. are generally given, unless travellers have reason to be dissatisfied, and then they have it in their power to punish insolence or carelessness in the postilions by giving the minimum price accorded them by law.

The following table shows the number of horses required, and the charge per myriamètre :—

I. *Chaises de Poste, Cabriolets,* or *Calèches,* with one seat and a pole.

No. of Persons.	No. of Horses.	Charge per Myriamètre.	No. of Postilions.	Total Price.
1, 2	2	4fr.	1	5fr.
3	3	6fr.	1	7fr.

For each person exceeding *two,* 1fr. 50c. extra.

II. *Limonières,* i. e. four-wheeled vehicles with shafts.

1, 2, 3	3	6fr.	1	7fr.

For every person exceeding *three,* 1fr. 50c. extra.

III. *Berlines,* or carriages with two seats and pole.

1, 2, 3, 4	4	8fr.	2	10fr.

For a *fifth* person, 1fr. 50c. extra.

6	6	12fr.	2	14fr.

For carriages requiring 3 horses travellers may only take 2, but 1 franc 10 sous additional is paid. Travellers when using even four horses are not obliged to take two postilions. One franc ten sous extra must be paid (per myriamètre) for each person exceeding 6; more than 6 horses cannot be put to a carriage. One child under 10 years old is not reckoned. Two children, of 10 years and under, reckon for one person, except when one or both are under 3 years. Ten sous is paid for each child of 10 and under, above 2, except under 3 years old.

A slow but pleasant mode of travelling, for some persons, is to make a bargain with a man called a *voiturier,* who keeps carriages and horses, and will convey travellers with the same car-

riage and horses to any place, and defray all their expenses on the road, for a fixed sum. The inconvenience of this mode of conveyance is, that the traveller must set off every morning very early, and stop, in the middle of the day, for at least two hours, to refresh the horses. The distance performed daily is from 35 to 45 miles. Such carriages will carry a great deal of luggage, and are convenient for a family. The expense is generally 25 fr. a-day for the journey, and as much for the *voiturier* to return; so that, if the journey lasts five days, the expense will be about 250 fr.; but different bargains may be made in different places. Return carriages of this description may sometimes be met with on reasonable terms. The driver expects 1 or 2 fr. a-day. Another way of travelling in France is to ride on horseback, which is called *à-franc-étrier*. The rider must then have a postilion to attend him; this mode however is used only for couriers, persons with despatches, or amateurs of *rough riding*.

CARRIAGES, HACKNEY-COACHES, CABRIOLETS.—*Voitures de remise* (glass coaches) may be hired by the day or month, at from 20 to 30 fr. a-day, or from 400 to 500 fr. a-month. They will go a certain distance out of Paris, but must be back again before midnight, unless a particular agreement be made. Glass coaches may also be had at 2 fr. an hour, and with a small additional charge a lad is given to go behind the carriage. Their stations are in divers parts of Paris.

In the hackney-coaches, called *fiacres*, a drive from any part of Paris to another without stopping is 30 sous, from six in the morning to midnight; but they may be taken by the hour, and then the first hour is 45 sous, and each following hour 35 sous. It is customary to give the coachman a few sous above his fare. From midnight to six in the morning the drive is 2 fr., the hour 3 fr. For *coupés* with two horses, carrying four persons, or small chariots with one horse, holding two persons, and sometimes three, the charge is, for a drive 25 sous; first hour 35 sous, each following hour 30 sous. *Cabriolets* with two or four wheels generally go faster than the fiacres, but they are not always a good shelter against rain. The charge for a drive is 20 sous from six in the morning to midnight; the first hour 30, and each following hour 25 sous. From midnight to six in the morning, the drive for the small *fiacres* or *cabriolets* is 33 sous, and the hour 2 fr. 10 sous. Beyond the barrières, and within the continuous wall of the fortifications, these carriages can only be taken by the hour, the fares being—*fiacres* 2 fr. 50 c.; *coupés* and small *fiacres* 2 fr.; and *cabriolets* 1 fr. 75 c. For dis-

tances beyond the continuous wall the fares increase 50 c. the hour. There are also *cabriolets de la régie* or *de remise*, for which 30 sous are paid for the drive; but by the hour the charge is 40 sous. After midnight the fares are 50 sous a-drive, and 65 sous an hour. As a measure of precaution, on hiring all these vehicles, it is necessary to mention whether the party engages them *à la course* or *à l'heure;* otherwise the drivers can demand the price of a "course" for each stoppage. In the latter case, the vehicle is for the time at the entire disposal of the person hiring it. To avoid disputes, the traveller should show the driver the time by his watch, or by the clocks now set up, for the public convenience, in the inspectors' boxes, to be found at the different stands throughout the capital. After the first hour, charges are made for fractions of time, and not for full hours.—The driver is bound to give a printed card with his number, which it is well to preserve, in case of forgetting anything in the coach. All vehicles are numbered both within and without; and in case of any accident or insolence, immediate redress, and with little trouble, can always be had at the *Bureau de la Police pour les voitures publiques,* 31, rue Guénégaud. It is unnecessary to make a personal application, as a complaint by letter is promptly attended to.

No driver of any *voiture de place* is obliged to take a fare out of Paris to any distance, unless he chooses.—The price must be agreed on beforehand. (1)

Besides those for the interior service of Paris, there are vehicles on a different construction for the environs. Those which go to St. Cloud, Versailles, and St. Germain, constantly start from the Place du Carrousel. There are others, popularly called *coucous,* which generally hold nine persons, the driver sitting on a kind of box outside; they have no fixed charge, which however is mostly moderate, except on festival occasions, when they increase their demand. Those for St. Denis, the valley of Montmorency, Enghien-les-Bains, etc., are to be found at the Plat d'Étain, rue St. Martin, and at the Porte St. Denis. Those for Vincennes, and all the east, Place de la

(1) The number of public carriages authorised by the police is 2670, which are thus classed :—733 cabriolets de place, 441 coupés, 913 fiacres, 125 voitures supplémentaires, 125 cabriolets de l'extérieur, and 333 omnibuses.—The taxes levied on these vehicles are—for a cabriolet 215 fr.; coupé 130 fr.; coach 150 fr.; supplementary vehicle 50 fr.; cabriolet de l'extérieur 115 fr.; omnibus 400 fr.—The amount levied by the city of Paris on these 2670 public carriages amounted to 419,485 fr. The expense of maintaining 85 offices for the superintendence of the various stands was 112,200 fr.

Bastille. Those for Sceaux, and all the south, are in the rue d'Enfer. (1)

OMNIBUS.—There are numerous sets of omnibuses established in Paris, which go to all parts of the town, and at all hours between 8 in the morning and 11 at night. We give below a list of these vehicles, with their names, and the lines which they take. Their price is fixed at 6 sous, for all distances; and all of them, as will be seen, correspond with similar vehicles crossing their own lines, by means of which persons wishing to deviate from the direct line of communication may do so, without any additional charge.

OMNIBUS. From the Madeleine to Bercy, by the Boulevards and Quai de la Rapée.—From the Carrousel to Passy, by the Quais.—From the Barrière du Roule to the Boulevard des Filles du Calvaire, by the rue St. Honoré, Carrousel, Quartiers St. Denis, St. Martin, and the Marais. —From the Boulevard des Capucines to the Barrière du Trône, by the Quartiers St. Honoré, St. Denis, and the Marais.—From the Odéon to the Barrière Blanche, by the faubourg St. Germain, Carrousel, and the Chaussée d'Antin.—From the Boulevard de la Madeleine to the bridge of Neuilly, by the faubourg St. Honoré and the Barrière du Roule.—(All these lines correspond reciprocally, as also with the Tricycles.)

DAMES-RÉUNIES. From the Place du Carrousel to Père Lachaise, by the Quais and the Quartier St. Antoine.—From the Place St. Sulpice to La Villette, by the rue and faubourg St. Martin.—(These lines correspond reciprocally, as also with the Citadines.

TRICYCLES. From the end of the rue de Cléry, to the Barrière de Sèvres, by the Palais Royal, rues du Bac and Sèvres.—(In correspondence with the Omnibus.)

FAVORITES. From the rue Lafayette, to the École de Médecine, by the Place des Victoires and Pont Neuf. From the Barrière des Martyrs to the Gobelins, by the rue Montmartre, Pont Neuf, and Jardin des Plantes. —From the Barrière St. Denis to the Barrière d'Enfer, by the Palais de Justice.—From the Bains de Tivoli to the Barrière de Sèvres, by the rue Neuve des Petits Champs, Place des Victoires, Pont Neuf, and rue de Sèvres.—(In correspondence with the Citadines.)

ORLÉANAISES. From the Place de l'Oratoire to the Barrière de la Rapée, by the Quais.—From the Louvre to the Barrière de l'Étoile and Neuilly, by the rue de Rivoli and Champs Élysées.—(In correspondence with the Béarnaises and Batignollaises.)

DILIGENTES. From the rue St. Lazare, No. 72, to the Barrière de Charenton, by the Quartiers St. Honoré and St. Antoine.—From the rue St. Honoré, near the Palais Royal, to the Barrière de Monceaux, by the rue de Rivoli and rue Neuve des Mathurins.—(In correspondence with the Béarnaises, Hirondelles, Dames-Françaises, and Citadines.)

BÉARNAISES. From the Place de la Bourse to St. Sulpice, by the

(1) Other starting-places may be found by referring to ENVIRONS OF PARIS.

Pont Neuf.—From the Invalides to the Place de la Bastille, by the faubourg St. Germain and Ile St. Louis.—(In correspondence with the Diligentes, Orléanaises, Hirondelles, and Dames-Réunies.)

CITADINES. From the Place de Grève to Belleville, by the rue du Temple.—From the Place des Petits Pères to Belleville, by the Quartiers St. Martin and St. Denis.—From the Porte St. Martin to the Chamber of Deputies, by the Bourse, Palais Royal, and rue de Rivoli.—(In correspondence with the Favorites.)

BATIGNOLLAISES. From the Batignolles to the Cloître St. Honoré, by the rues de la Chaussée d'Antin and St. Roch.—(In correspondence with the Orléanaises, Hirondelles, Diligentes, and Parisiennes.)

HIRONDELLES. From the rue de l'Oursine to the Place Cadet, by the Ile St. Louis, the Marais, and Boulevard St. Denis.—From the Barrière de Rochechouart to that of St. Jacques, by the Bourse, rue St. Honoré, Pont au Change, Quartier St. Jacques, and Panthéon.—(In correspondence with the Batignollaises, Parisiennes, Béarnaises, and Diligentes.)

PARISIENNES. From the Barrière de Vaugirard to the Quai de la Tournelle, by the Place St. Sulpice and Quai des Augustins.—From the Odéon to the Barrière Poissonnière, by the rue de Grenelle, Pont de la Concorde, and Chaussée d'Antin.—From the Boulevard St. Martin, to the Barrière du Mont Parnasse, by the rue St. Denis, Place des Victoires, Pont Neuf and Croix Rouge.—(In correspondence with the Hirondelles.)

GAZELLES. From the rue des Pyramides, Place du Carrousel, Pont Neuf, Quai de la Tournelle, Chemin de Fer d'Orléans.

CONSTANTINES. From the Barrière de Long-Champs, to La Villette, by the Avenue de Neuilly, Chaussée d'Antin, faubourg Montmartre, and rue Lafayette.

RAILROADS.—There are six at present in operation, with stations in Paris:— 1. The *Rouen* railroad, opened in May 1843 (to be continued to Havre), communicating with the steamers which ply on the Seine between Rouen and Havre.—2. The *Orleans* railroad, opened in May 1843, and communicating with the steamers on the Loire to Tours, Nantes, and thence to Bordeaux.—3. The *Corbeil* railroad, opened in September 1840 (a branch of the Orleans line), communicating with the coaches running to Fontainebleau.— 4. The *St. Germain* railroad, opened in August 1837, being the first; stopping at Pecq, and in communication with the steamers running from Pecq to Rouen. —5. The *Versailles* railroad on the northern bank of the Seine, opened in August 1839, communicating with St. Cloud and intermediate places.—6. The *Versailles* railroad on the southern bank of the Seine, opened in September 1840, and running by Meudon and Sèvres, from whence it passes parallel to that of the northern bank, along the main line of road to Versailles. The prices and hours of departure, which vary according to the season, may be known on application for the printed

tickets given gratis at the respective stations. These are for the 1st, 4th, and 6th, at 120, rue St. Lazare; for the 2nd and 3rd, rue Neuve de la Gare, near the Pont d'Austerlitz; and for the 5th, outside the barrière du Maine. Connecting omnibuses for these railways may be found at different points of Paris.

The great northern railroad, to connect Lille, Boulogne, and Calais with Paris, will, it is to be hoped, judging from the disposition of the Government and the reiterated wishes of the public, soon open a speedy and agreeable communication between France and England.—The loans placed at the disposal of Government for railroad companies by votes of the Legislature in 1837, 39, 40, 42, amount to 51 millions.

COCHES.—Passage-boats, called *coches d'eau*, are established on the upper part of the river, to convey travellers or goods to any village or town on the banks of the Seine, and into Burgundy. Their offices are at No. 1, rue Bretonvilliers, Ile Saint Louis. They set out from the Port St. Bernard at 7 in the morning from 1st April to 1st October, and at 8 during the remainder of the year. They travel, however, very slowly, and never have good company on board.

STEAM-BOATS.—Several steamers leave the Place de la Grève for Montereau, every day during summer, and *vice versa*, by Corbeil, Melun, and Fontainebleau. (1) They carry passengers, luggage, and goods. The charge is moderate. A steam-boat leaves Pecq, near St. Germain, for Rouen, every day in summer; the office is at 4, rue de Rivoli, whence an omnibus starts every morning in summer at 6, which conveys travellers to the St. Germain railway, by which they are forwarded to Pecq. By this transfer, four hours of circuitous river navigation are saved.

POST-OFFICE.—The administration of post-letters is conducted at the General Post-office in the rues Jean-Jacques Rousseau and Coq Héron; also at 14 auxiliary bureaux, called bureaux d'arrondissement, situated as follows:—Boulevard Beaumarchais; à la Salpetrière, boulevard de l'Hôpital; 35, rue des Fossés St. Victor; 171, rue du Faubourg St. Antoine; at the Hôtel de Ville; 61, rue St. André des Arts; 2, rue de Beaune; 12, rue St. Honoré; 5, rue du Grand Chantier; 23, rue de l'Échiquier; 24, rue Desèze; 59, rue de Ponthieu; 5, rue Bourdaloue; and 4, Place de la Bourse; likewise at 258 smaller offices dependent on the preceding, called *Boîte aux lettres;* and at 4 privileged bureaux; the bureau de la Maison du Roi, 243, Place du Palais Royal; the bureau at the Chambre des Pairs

(1) The boats land passengers at Valvins, and omnibuses take them to Fontainebleau.

the bureau at the Chambre des Députés; and the letter-box at the Exchange. The *Petite Poste* was established in 1760. The charge for a letter within Paris, not exceeding the weight allowed, is three sous. The *Boîtes aux lettres* of the letters for Paris are cleared 7 times a-day; viz.—7½ and 10 in the morning, at noon, and at 2, 3½, 4½, and 8 in the evening. The *Bureaux d'arrondissement* at 8 and 10½ before noon, and at 12½, 2½, 4, 5, and 8½ after. The box at the *General Post-office* at 5½, 8½, 9, and 11, in the morning, and at 1, 3, 5, 5½, and 9 in the evening. The distributions of letters take place at 7, 9½, 12, 2, 4, and 6 o'clock. On Sundays and holidays, the 6th and 7th clearances of the boxes do not take place, and the same is the case with the 6th distribution, but the last clearance is fixed for the *Boîte aux lettres* at 5½ in the evening, for the *bureaux d'arrondissement* at 6, and the General Post-office at 6½ in the evening. For the *banlieue* (including all places within 12 or 15 leagues of the capital) there are two general posts every day, except on the routes to Bercy, La Villette, St. Germain, and Versailles, which have four posts daily. There are also corresponding deliveries in Paris from these places.

Letters for foreign countries, and for the departments, are received at the *bureaux d'arrondissement* till 4 o'clock, and at the General Post-office till 5 o'clock, except on Sundays and holidays, when the Exchange is shut; the General Post-office is then closed at 3 o'clock, letters being received there till that hour, and till half-past 2 in all the other quarters of Paris.

The following is a list of the foreign countries for which letters must be paid as far as the French frontier:—French colonies; United States; Spain and Portugal, with their colonies; Bohemia; Gallicia; Moldavia; Upper and Lower Austria, with the dependent countries; Turkey and its European possessions; the islands of the Archipelago; and the Levant. From this list are excepted Alexandria, Smyrna, and Constantinople, whither letters may be sent without paying the postage.

Letters for England are sent from Paris daily by Estafette, and arrive in London the next day but one. Letters from England are sent to Paris by the same means, and in the same time; and are received every day except Tuesday, a blank caused by the London post-office being closed on Sunday. By the treaty recently concluded between the two governments for the reduction of postage, 1 fr., or 10d., is fixed as the postage of a single sheet, weighing 7½ grammes, between London and Paris. (1)

(1) The thick letter-paper used in England is consequently liable to an additional postage in France.

From 7 ½ to 10 grammes 30 sous; 10 to 15 grammes 2 fr.; 15 to 20 grammes 50 sous; and for every additional 5 grammes 10 sous. Letters may or may not be franked throughout. Half the postage may be paid, leaving the other half to be discharged by the correspondent.

The inhabitants of the two countries may send from one country to the other letters termed registered or recommended letters (money letters); the postage on which is, at least, double, and must always be paid in advance. This may also be done for France and some parts of the Continent. Packets with open ends, containing patterns of merchandize, are admitted to this privilege, at reduced rates of postage.

Letters can be transmitted between Brighton and Dieppe, Southampton and Havre, in addition to Dover and Calais.

Letters for France, or for foreign countries, can be paid for at any of the head offices. It is not permitted to enclose coin in letters; but at the general post-office and the bureaux d'arrondissement money for any part of France is received, on paying five per cent., and seven sous for a draft on a stamp, when the sum exceeds 10 fr. A foreigner may have his letters directed to him *poste restante*, Paris, or at any other town where he intends to go. The *poste restante* is open daily from 8 A.M. to 7 P.M., except on Sundays and festivals, when it closes at 5 P.M. On the party applying at the post-office, and showing his passport or card, the letter will be delivered; but the best way is to have them addressed to the care of a friend, or some established house. There is at the post-office the *Bureau des Rebuts*, where letters mis-addressed or unclaimed remain a certain time, never more than 4 months; after which they are opened, and, according to their contents, destroyed or returned to the address of the writer. Open daily from 9 A.M. to 4 P.M., but closed at 2 P.M. on Sundays and festivals. Journals, periodical publications, and other works, are sent under a band by post, at the rate of 4 centimes per sheet for France, and 8 for those foreign countries where a similar arrangement exists. The bureau, which is a special one at the General Post-office, is open for journals from 9 to 2; for other printed sheets, from 9 till 1; on Sundays and holidays it is closed an hour earlier respectively for both. (1) The mails leave Paris daily at 6 in the evening.

☞(1) The last published receipts of the Post-office for seven years give the following results :—in 1836, total, 37,000,000fr.; in 1837, 40,382,368fr.; in 1838, 42,242,271fr.; in 1839, 44,131,234fr.; in 1840, 46,105,736fr.; in 1841, 48,012,439fr.; in 1842, 49,755,665 fr. In 1821, the receipts were only 23,000,000fr. In 1842, there passed through the Post-office 99,282,163

APARTMENTS, HOTELS, ETC.—Travellers will find, in every part of Paris, comfortable lodgings, which may be had by the night, week, or month. An agreement should always be made (even for a single night) previous to taking apartments in any hotel; the price of a bed-room for one night varies from 2 to 5 francs. (1) Furnished apartments may also be had in private houses, and there are several boarding-houses upon different scales of charge, both French and English. Unfurnished apartments may also be easily obtained, but not for less than three months. Furniture may be procured from upholsterers, or purchased cheap at second-hand shops. To furnish is perhaps the most economical plan for those who intend to make a long stay in Paris. (2) Whatever hotel the traveller may fix himself in, it is not necessary that he should take his meals there; he will always find a coffee-house or restaurant in the mighbourhood, where he may breakfast or dine, or from whence he may be served in his own rooms. The table-d'hôte, if there be one in his hotel, is generally the cheapest. Restaurateurs and traiteurs charge rather more for the dinners they send out than for those served on the spot. To an English traveller no hotel in Paris offers so many advantages as Meurice's, 42, rue de Rivoli. It is situated in a fine and agreeable spot, facing the palace and garden of the Tuileries. Apartments may be had by the day, week, or month; breakfasts are served in the coffee-room or in private apartments, and visitors may dine at the table-d'hôte or in their own rooms. A list is presented which contains the charge for every article, servants, etc. The bill is sent in every week; the linen is washed three miles out of Paris, and is not beaten or brushed, to save soap, as is the custom generally in France. The greatest regularity prevails in forwarding and delivering letters, and information of every kind is furnished. In this hotel there is an office for changing money; and couriers, interpreters, return carriages for all parts of the Continent, may be obtained.

For other hotels and boarding-houses see DIRECTORY.

CAFÉS.—The first café in Paris was established by an Armenian in 1697, and was greatly frequently. These establish-

letters. The total sum paid for the transmission of journals and periodicals, in 1842, was 2,322,482 fr. They were in number 73,432,156.

(1) The number of hotels and furnished houses in Paris is 5700, affording accommodation to an average number of 80,000 persons.

(2) For laws and regulations concerning the letting and hiring of apartments, etc., as far as they affect foreigners, see *Laws of France affecting British Residents*, in Okey's *Digest*, 8vo., 10fr.

ments multiplied rapidly under the reign of Louis XV., and became celebrated as the favourite resort of distinguished individuals. At present they are to be found in every quarter of the capital, and are distinguished by the splendour of their decorations; look in what direction you may, after you have entered most of them, and you see yourself reflected by mirrors, remarkable for their size and number; you find yourself bewildered with the blaze of light, amidst the confused glitter of gilding, painting, and glass; the eye is dazzled with such gorgeousness, and the effect is heightened by the degree of taste and luxury displayed in the fitting up. Here it is, in these spacious rooms, resplendent with decoration and brilliant with light, that the character of the French people may be seen, amongst the numerous guests which nightly crowd together to amuse and to be amused. At almost all these places coffee, chocolate, tea, ices, liqueurs, etc., are to be obtained; as well as *déjeuners à la fourchette*, either hot or cold, with all sorts of substantial food and wines; but dinners and suppers are generally to be had only at the restaurateurs'. They are frequented by ladies as well as gentlemen, except those where *estaminet* is written up, and in which smoking is allowed. Their charges do not much vary, and all of any degree of respectability are kept with an attention to cleanliness, that has become almost proverbial. The most splendid and attractive are the café Pierron, boulevard Poissonnière; café Cardinal, café Douix, and café Foy, boulevard des Italiens; café de la Banque, place des Victoires; café de Foy and café Corazza, Palais-Royal; café Véron, corner of the rue Vivienne and the boulevard. A list of other cafés will be found in the DIRECTORY.

RESTAURATEURS AND TRAITEURS.—Formerly, privileged persons alone could keep eating-houses in Paris. In 1765 a cook freed the public from this restraint, and prepared a room for refreshments, placing over the door the following parody of a passage in Scripture:—"Venite ad me omnes qui *stomacho* laboratis, et ego RESTAURABO vos." This attempt was successful; and afterwards, when the Revolution brought many strangers to Paris, and the domestic habits of the Parisians were altered, these establishments increased every year, and are now to be found in all parts of Paris. In the restaurants there is generally presented a bill of fare called *la carte*, with the price of every article, and some of these contain upwards of 300 dishes. Ladies frequent the restaurants as well as the cafés. In these houses there are generally private rooms called *cabinets particuliers*, in which two friends or a party may dine in private. Besides

the principal and second-rate restaurateurs, where the dinner is à la carte, there are other houses where dinners are served for a fixed sum per head. At the best of these houses a plentiful dinner, including wine, may be had for 2 francs. In the vicinity of the Palais-Royal, however, and indeed in most parts of Paris, a dinner may be had for 30, 25, and even 22 sous. The last of these prices will procure soup, 2 dishes at choice, a dessert, bread, and a modicum of wine. There is also another class of cooks in Paris, called *traiteurs*, or petty restaurateurs, whose principal business is to send out dishes, or dinners ready dressed, to order. A family residing in lodgings, or at an hotel, will find it the cheapest mode to make a bargain with the traiteur to be supplied, for a fixed period, with a certain number of dishes daily, at any hour agreed upon. One may also dine at some of these places, but it is not considered *comme il faut*. The restaurants are nearly as numerous and as splendidly adorned as the cafés. To the latter it is customary to retire immediately after dinner, to take a *demi-tasse* of coffee, and a *petit verre de liqueur*, instead of sitting over the wine as in England. Coffee may, however, be had at the restaurants.

The principal restaurants are Rocher de Cancale, rue Montorgueil; Very, Véfour, les Trois Frères Provençaux, Périgord, Grand Vatel, and Café Corazza, all in the Palais-Royal; Café de Paris, Cité Laffitte; and Café Anglais, boulevard des Italiens. A list of other restaurants, as also taverns where English fare may be procured, will be found in the DIRECTORY.

READING-ROOMS AND CIRCULATING LIBRARIES.—There are many establishments of this kind in Paris; but the most distinguished and most frequented by Frenchmen and foreigners, particularly Englishmen and Americans, is that of Messrs. Galignani and Co., No. 18, rue Vivienne (bottom of the court yard), which is conducted on a most extensive scale. The reading-rooms are spacious and handsome, well lighted and aired. The tables are covered with all the European newspapers and periodical publications worthy of notice, and there are upwards of 20,000 volumes in all languages. Contiguous to the rooms is a garden, for the use of the subscribers. The philosopher, the politician, and the student, may here enjoy their favourite pursuits, whilst the victims of *ennui* may pass their hours with pleasure and advantage. The terms of subscription are—per day, 10 sous; a fortnight, 5 francs; a month, 8fr. The *Circulating Library* of Messrs. Galignani is conspicuous among all others for its excellent selection and great number of volumes. The subscription is by the fortnight or month.

CERCLES.—These are societies conducted on similar principles to the clubs of London, the members subscribing for the support of a magnificent apartment, in which they assemble for the purpose of conversation and of reading the papers; card and billiard playing to a great extent is carried on in them. Members may also dine. To be admitted, the candidate must be proposed by a member, and ballotted for, as in London; they are intended principally for French society, and few foreigners belong to them, since their stay in Paris is generally short. The best are: the French Jockey Club, at the corner of the rue Grange Batelière and the Boulevards; the *Cercle des Échecs*, corner of the Place du Palais Royal; the *Ancien Cercle*, 12, Boulevard Montmartre; the *Cercle des Arts*, rue de Choiseul, corner of the Boulevards; *Cercle de l'Union*, 28, rue de Grammont; *Cercle du Commerce*, 2, rue Lepelletier; *Cercle Agricole*, 25, quai Voltaire; *Athénée Royal*, 2, rue de Valois.

SERVANTS.—In almost every furnished hotel there are servants who may be hired for a month, fortnight, week, or day. The charge is generally 5 or 6 francs a-day, as they find themselves. They are called *valets-de-place*, and we strongly advise travellers to take one, as he will be found to save them a great deal of time and trouble.

COMMISSIONNAIRES.—Porters, under this name, are found at the corners of all principal streets. Letters or parcels may be safely entrusted to them, and their charges vary according to weight or distance, from 10 to 30 sous. A company called *les Messagers Parisiens* has been lately formed, the administration of which is located at No. 13, rue Notre-Dame-de-Lorette, having branch establishments in all quarters of the town, for executing commissions, furnishing porters to saw firewood, remove furniture, to open and shut up shops at night, etc., at greatly reduced prices.

INTERPRETERS.—There are in Paris interpreters of every language, also offices kept by sworn translators.

MONETARY SYSTEM.—Accounts are kept in France in francs, each of 10 decimes or 100 centimes. The modern gold coins are pieces of 40fr. and 20fr. The silver coins are 5 fr., 2, 1, ½, and ¼ fr. The copper coins are 1 decime, or 2 sous, pieces of 5 centimes, or 1 sou, and of 1 centime. (1)

(1) Before 1795 accounts were kept in livres, of 20 sous, or 240 deniers; the terms livres and francs for many years were used indiscriminately, although 80 of the old livres were worth about 81 francs of the present

In the monetary system of France, the coins, if accurately minted, may serve also as weights. Thus, 5 francs in copper, 50 in billon, 200 in standard silver, or 3100 in standard gold, should weigh 1 kilogramme. Hence the piece of 1 fr. weighs 5 grammes, and any other piece in the above proportion.

The gold coins of 20 fr. and 40 fr., struck under the government of Bonaparte, were called napoleons and double napoleons; and such is the force of habit, that these, as well as pieces of the same value struck since 1814, continue to be so called. They are also designated "pièces de vingt francs" and "pièces de quarante francs." The silver coins of 5 francs are frequently called "pièces de cent sous;" pieces of 2 francs "pièces de quarante sous," and so on.

The only notes issued by the Bank of France are of 500 fr. and 1000 fr. These are convertible into silver at the Bank, without discount, except the charge of 3 sous for the bag which contains the change; or, at a premium, into silver or gold, at the different money-changers' shops. (1)

The French money, being divided into decimal parts, in reckoning, instead of 25 sous it is said 1 fr. 25 c.; instead of 30 sous, 1 fr. 50 c., and so on. The gold as well as silver coins of France contain 1-10th alloy. When the course of exchange is at par between France and England, 25 fr. are considered equal to the pound sterling; but at Paris and the principal towns of France, it is commonly 25 fr. 50 c., for £1 sterling: yet it varies, and especially in the smaller towns, from 25 fr. to 25 fr. 30 c.

The following table, calculated on the above principles, will be of great service for the ready conversion of English money into French, at any of the usual rates of exchange :—

coin. The double louis was rated at 48 livres; the simple louis at 24 livres; the half louis at 12; the large crown-piece, or écu, at 6; and the small one, or demi-écu, at 3 livres; when any of these are now seen (which is very rare) they do not pass for quite so much, being no longer a legal tender. There is also a base revolutionary coinage, of pieces passing for 30 and 15 sous, which will soon be called in. Many of the smaller copper or mixed metal pieces, too, such as liards, two liards, and six liards, will soon be withdrawn from circulation. The total value of the mass to be replaced by a uniform decimal copper coinage was stated by a committee, appointed in April, 1840, to report on the subject, as reaching 76,840,000fr., and its estimated weight 18,000,000lb.

(1) The gold coinage in France not being in sufficient quantity, while on account of its portability it is much sought after, is always at a premium of from 7fr. to 9fr. the 1000fr.



British Curr

£	25f.	25f. 5c.	25f. 10c.	25f. 15c.	25f. 20c.	25f. 2
1000	25,000 »	25,050 »	25,100 »	25,150 »	25,200 »	25,25
800	20,000 »	20,040 »	20,080 »	20,120 »	20,160 »	20,20
600	15,000 »	15,030 »	15,060 »	15,090 »	15,120 »	15,15
500	12,000 »	12,525 »	12,550 »	12,575 »	12,600 »	12,62
400	10,000 »	10,020 »	10,040 »	10,060 »	10,080 »	10,10
300	7,500 »	7,515 »	7,530 »	7,545 »	7,560 »	7,57
200	5,000 »	5,010 »	5,020 »	5,030 »	5,040 »	5,05
100	2,500 »	2,505 »	2,510 »	2,515 »	2,520 »	2,52
50	1,250 »	1,252 50	1,255 »	1,257 50	1,260 »	1,26
40	1,000 »	1,002 »	1,004 »	1,006 »	1,008 »	1,01
30	750 »	751 50	753 »	754 50	756 »	75
20	500 »	501 »	502 »	503 »	504 »	50
10	250 »	250 50	251 »	251 50	252 »	25
9	225 »	225 45	225 90	226 35	226 80	22
8	200 »	200 40	200 80	201 20	201 60	20
7	175 »	175 35	175 70	176 5	176 40	1
6	150 »	150 30	150 60	150 90	151 20	1
5	125 »	125 25	125 50	125 75	126 »	1
4	100 »	100 20	100 40	100 60	100 80	1
3	75 »	75 15	75 30	75 45	75 60	
2	50 »	50 10	50 20	50 30	50 40	
1	25 »	25 5	25 10	25 15	25 20	
shil.10	12 50	12 52	12 55	12 57	12 60	
9	11 25	11 27	11 29	11 31	11 34	
8	10 »	10 2	10 4	10 6	10 8	
7	8 75	8 76	8 78	8 80	8 82	
6	7 50	7 51	7 53	7 54	7 56	
5	6 25	6 26	6 27	6 28	6 30	
4	5 »	5 1	5 2	5 3	5 4	
3	3 75	3 75	3 76	3 77	3 78	
2	2 50	2 50	2 51	2 51	2 52	
1	1 25	1 25	1 25	1 25	1 26	

uced into Francs.

25f. 30c.	25f. 35c.	25f. 40c.	25f. 45c.	25f. 50c.	25f. 55c.
25,300 »	25,350 »	25,400 »	25,450 »	25,500 »	25,550 »
20,240 »	20,280 »	20,320 »	20,320 »	20,400 »	20,440 »
15,180 »	15,210 »	15,240 »	15,270 »	15,300 »	15,330 »
12,650 »	12,675 »	12,700 »	12,725 »	12,750 »	12,775 »
10,120 »	10,140 »	10,160 »	10,180 »	10,200 »	10,220 »
7,590 »	7,605 »	7,620 »	7,635 »	7,650 »	7,655 »
5,060 »	5,070 »	5,080 »	5,090 »	5,100 »	5,110 »
2,530 »	2,535 »	2,540 »	2,545 »	2,550 »	2,555 »
1,265 »	1,267 50	1,270 »	1,272 50	1,275 »	1,277 50
1,012 »	1,014 »	1,016 »	1,018 »	1,020 »	1,022 »
759 »	760 50	762 »	763 50	763 »	766 50
506 »	507 »	508 »	509 »	510 »	511 »
253 »	253 50	254 »	254 50	255 »	255 50
227 70	228 15	228 60	229 5	229 50	229 95
202 40	202 80	203 20	203 60	204 »	204 40
177 10	177 45	177 80	178 15	178 50	178 85
151 80	152 10	152 40	152 70	153 »	153 30
126 50	126 75	127 »	127 25	127 50	127 75
101 20	101 40	101 60	101 80	102 »	102 20
75 90	76 5	76 20	76 35	76 50	76 65
50 60	50 70	50 80	50 90	51 »	51 10
25 30	25 35	25 40	25 45	25 50	25 55
12 65	12 67	12 70	12 72	12 75	12 77
11 38	11 40	11 43	11 45	11 47	11 49
10 12	10 14	10 16	10 18	10 20	10 22
8 85	8 87	8 89	8 90	8 92	8 94
7 59	7 60	7 62	7 63	7 65	7 66
6 32	6 33	6 35	6 36	6 37	6 38
5 6	5 7	5 8	5 9	5 10	5 11
3 79	3 80	3 81	3 81	3 82	3 83
2 53	2 53	2 54	2 54	2 55	2 25
1 26	1 26	1 27	1 27	1 27	1 27

WEIGHTS, MEASURES, ETC.—The present *metrical* or *decimal* system, partially established in 1795, and confirmed by a special law, in operation from the 1st of January, 1840, is adopted permanently, to the exclusion of all others; and parties using the old weights and measures are liable to prosecution. This enforced uniformity had been tried before by the republican governments, but habit prevailed over their ephemeral laws, and even its adoption has encountered much difficulty, notwithstanding the advantages presented by its simplicity over the system it is intended to supersede, but which is still pertinaciously adhered to in most parts of the country. The basis adopted for all measures and weights is the mètre, which is the ten-millionth part of the distance from the pole to the equator. This is adopted as the unit of length, and from which, by decimal multiplication and division, all other measures are derived. The length of the quadrant of the terrestrial meridian was ascertained by Messrs. Delambre and Mechain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona. The mètre is equal to 39.371 English inches.

The following tables, from the *Annuaire du Bureau des Longitudes,* give the comparative values of the French and English weights and measures, in the decimal system.—(1)

(1) The ancient standard weight of France was the *poids de marc.* The livre or pound, now "½ kilo.," was divided into 2 marcs=16 oz.=128 gros=9,216 grains; equal to 0.4895 kilos. French, or 7.555 grains English. The corn-measure of Paris was the muid, divided into 12 setiers, or 144 boisseaux. The setier equalled 1.56 hectolitre, or 4.427 English bushels. The principal measure for wine was also the muid, divided into 144 quarts, or 288 pintes. The pinte answered to 0.931 litre, or 0,2459 English gallon, being about an English quart. The old French foot was divided into 12 inches 144 lines, or 1,828 points, and equalled 0.32484 mètre, or 12.7893 English inches. The aune of Paris was 1,1888 mètre, or 46,85 English inches. The toise, or fathom, was 6 old feet, equal to 1,949 mètre, or 6.395 English feet. The mile was 1000 toises=1949.036 mètres, or 1 English mile, 1 furlong, 28 poles. The lieue, or league, legal road measure, was 2000 toises. The arpent, or acre, was mostly 100 square perches, but the perch varied in different provinces. There was also a mixed system between the new and old, called the *système usuel,* having the *mètre* as the standard, but with binary divisions. As this has also been abolished by law, we need only mention that the *toise usuel* (of 2 mètres) equalled 6 ¼ feet, English, and the *aune,* 3 feet 11 ¼ inches, English, with their several subdivisions into *inches* and *lines.* The *boisseau usuel* was ⅛ hectolitre, or 0,35474 bushel, English. The *litron* was 2 1-19 English pints. Apothecaries used to compound by the *système usuel,* and diamonds were weighed by carats, each of 2.01 décigrammes, or 3 1-10 grains, English. The old pound weight of France, still spoken of, but now never used, was 1 lb. 1 10-16 oz., English, and the *quintal métrique*=1 cwt. 3 qrs. 24 lb. 8 oz.

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
Measures of Length.		
Myriamètre. .	10,000 mètres	6.2138 miles.
Kilomètre. .	1,000 mètres.	1093.633 yards.
Decamètre. .	10 mètres.	10.93633 yards.
Mètre . . .	Fundamental unit of weights and measures. It is the 1-10,000,000th part of the arc of the meridian from the pole to the equator.	3.2808992 feet, or 1.093633 yard.
Decimètre. .	1-10th of a mètre . . .	3.937079 inches.
Centimètre. .	1-100th of a mètre . .	0.393708 inch.
Millimètre. .	1-1000th of a mètre . .	0.03937 inch.
Superficial Measures.		
Hectare . .	10,000 square mètres. .	2.471143 acres.
Are	100 square mètres. . .	0.098845 rood.
Centiare . .	1 square mètre. . . .	1.196033 square yard.
Measures of Capacity.		
Kilolitre . .	1 cubic mètre, or 1000 cubic décimètres. . . .	220.09668 gallons.
Hectolitre. .	100 cubic décimètres . .	22.00967 gallons.
Decalitre . .	10 cubic décimètres. . .	2.20097 gallons.
Litre. . . .	1 cubic decimètre. . .	0.22009 gallon, or 1.760773 pint.
Decilitre . .	1-10th cubic decimètre .	0.17608 pint.
Measures of Solidity.		
Stère . . .	1 cubic mètre	35.31658 cubic feet.
Decistère . .	1-10th cubic mètre. . .	3.53166 cubic feet.
Weights.		
Millier . . .	1000 kil., or 1 French ton.	19.7 cwt.
Quintal. . .	100 kilogrammes . . .	1.97 cwt.
Kilogramme .	Weight of 1 cubic decimètre of water of the temperature of 4° (cent.) or 39° 12′ (Fahrenheit).	2.6803 lb. troy, or 2.2055 lb. avoirdupois.
Hectogramme	1-10th of kilogramme .	3.2 ounces troy. 3.52 ounces avoirdupois.
Decagramme	1-100th of kilogramme .	.6.43 pennyweights troy.
Gramme . .	1-1000th of kilogramme.	15.438 grains troy. 0.643 pennyweight. 0.032 ounce troy.
Decigramme .	1-10,000th of kilogramme	1.5438 grain troy.

It may assist the memory to observe that the terms for multiplying are Greek, and those for dividing, Latin.

ENGLISH MEASURES AND WEIGHTS COMPARED WITH FRENCH.

Long Measure.

Inch (1-36th of yard)	2,539954	centimètres.
Foot (1-3d of yard)	3.0479449	decimètres.
Imperial yard	0.91438348	mètre.
Fathom (2 yards)	1.82876696	mètre.
Pole or perch (5½ yards)	5.02911	mètres.
Furlong (220 yards)	201.16437	mètres.
Mile (1760 yards)	1609.3149	mètres.

Square Measure.

Square yard	0.836097	sq. mètre.
Rod (square perch)	25.291939	sq. mètres.
Rood (1210 square yards)	10.116775	ares.
Acre (4840 square yards)	0.404671	hectare.

Measures of Capacity.

Pint (1-8th of gallon)	0.567932	litre.
Quart (1-4th of gallon)	1.135864	litre.
Imperial gallon	4.54345797	litres.
Peck (2 gallons)	9.0869159	litres.
Bushel (8 gallons)	36.347664	litres.
Sack (3 bushels)	1.09043	hectolitre.
Quarter (8 bushels)	2.907813	hectolitres.
Chaldron (12 sacks)	13.08516	hectolitres.

Troy Weight. (1)

Grain (1-24th of pennyweight)	0.065	gramme.
Pennyweight (1-20th of ounce)	1.555	gramme.
Ounce (1-12th of pound troy)	31.091	grammes.
Imperial pound troy	0.373096	kilogramme.

Avoirdupois Weight.

Dram (1-16th of ounce)	1.771	gramme.
Ounce (1-16th of pound)	28.338	grammes.
Imperial pound avoirdupois	0.4534	kilogramme.
Quintal or hundred-weight (112 lb.)	50.78	kilogrammes.
Ton (20 quintals or hundred-weights)	1015.65	kilogrammes.

The following tables, drawn up with the greatest care, will be found very useful for purposes of ready calculation. Some of them are superseded by the system we have just given, but they will nevertheless be found occasionally of use:

(1) The weights, though not perfectly exact, are sufficiently so for all but mathematical purposes.

French Kilogrammes into English Pounds (avoirdupois).

Kil.	E. Pds.	Kil.	E. Pds.	Kil.	E. Pds.	Kil.	E. Pds.	Kil.	Eng. Pds.
1	2.206	14	30.880	27	59.554	40	88.228	300	661.714
2	4.411	15	33.086	28	61.760	41	90.434	400	882.286
3	6.617	16	35.291	29	63.966	42	92.640	500	1,102.857
4	8.823	17	37.497	30	66.171	43	94.846	1,000	2,205.714
5	11.028	18	39.703	31	68.377	44	97.051	2,000	4,411.429
6	13.234	19	41.908	32	70.583	45	99.257	3,000	6,617.143
7	15.440	20	44.114	33	72.788	46	101.463	4,000	8,822.857
8	17.646	21	46.320	34	74.994	47	103.668	5,000	11,028.571
9	19.851	22	48.526	35	77.200	48	105.874	10,000	22,057.143
10	22.057	23	50.731	36	79.405	49	108.080	20,000	44,114.286
11	24.263	24	52.937	37	81.611	50	110.286	30,000	66,171 429
12	26.468	25	55.143	38	83.817	100	220.571	40,000	88,228.572
13	28.674	26	57.348	39	86.023	200	441.143	50,000	110,285.715

French Pounds into English Pounds (avoirdupois).

Fr. Pds.	Eng. Pds.	Fr. Pds.	Eng. Pds.	Fr. Pds.	Eng. Pds.	Fr. Pds.	Eng. Pds.	Fr. Pds.	Eng. Pds.
1	1.080	14	15.116	27	29.152	40	43.188	300	323.913
2	2.159	15	16.196	28	30.232	41	44.268	400	431.884
3	3.239	16	17.275	29	31.312	42	45.348	500	539.855
4	4.319	17	18.355	30	32.391	43	46.427	1,000	1,079.710
5	5.398	18	19.435	31	33.471	44	47.507	2,000	2,159.420
6	6.478	19	20.514	32	34.551	45	48.587	3,000	3,239.130
7	7.558	20	21.594	33	35.630	46	49.666	4,000	4,318.840
8	8.638	21	22.674	34	36.710	47	50.746	5,000	5,398.550
9	9.717	22	23.754	35	37.790	48	51.826	10,000	10,797.100
10	10.797	23	24.833	36	38.869	49	52.906	20,000	21,594.200
11	11.877	24	25.913	37	39.949	50	53.985	30,000	32,391.300
12	12.956	25	26.993	38	41.029	100	107.971	40,000	43.188.400
13	14.036	26	28.072	39	42.109	200	215.942	50,000	53,985.500

French Hectolitres into English Bushels.

Hect.	Bush.	Hect.	Bush.	Hect.	Bush.	Hect.	Bush.	Hect.	Bushels.
1	2.838	13	36.893	25	70.948	37	105.002	49	139.057
2	5.676	14	39.731	26	73.785	38	107.840	50	141.895
3	3.514	15	42.568	27	76.623	39	110.678	100	283.791
4	11.352	16	45.406	28	79.461	40	113.516	200	567.581
5	14.189	17	48.244	29	82.299	41	116.354	300	851.372
6	17.027	18	51.082	30	85.137	42	119.192	400	1,135.162
7	19.865	19	53.920	31	87.975	43	122.030	500	1,418.953
8	22.703	20	56.758	32	90.813	44	124.868	1,000	2,837.906
9	25.541	21	59.596	33	93.651	45	127.706	2,000	5,675.812
10	28.379	22	62.434	34	96.489	46	130.544	3,000	8,513.718
11	31.217	23	65.272	35	99.327	47	133.381	4,000	11,351.624
12	34.055	24	68.110	36	102.165	48	136.219	5,000	14,189.531

French Hectares into English Acres.

Hect.	Acres.	Hect.	Acres.	Hect.	Acres.	Hect.	Acres.	Hect.	Acres
1	2.471	8	19.769	15	37.067	40	98.846	200	494.229
2	4.942	9	22.240	16	39.538	50	123.557	300	741.343
3	7.413	10	24.711	17	42.009	60	148.268	400	988.457
4	9.884	11	27.182	18	44.480	70	172.980	500	1,235.571
5	12.356	12	29.654	19	46.952	80	197.691	1,000	2,471.143
6	14.827	13	32.125	20	49.423	90	222.403	2,000	4,942.286
7	17.298	14	34.596	30	74.134	100	247.114	5,000	12,355.715

French Kilomètres and Myriamètres into English Miles, etc.

Kilom.	Eng. miles.	Furlongs.	Yds.	Kilom.	Eng. miles.	Furlongs.	Yds.
1	0	4	213	8	4	7	164
2	1	1	206	9	5	4	157
3	1	6	199	1 myria.	6	1	156
4	2	3	192	2	12	3	92
5	3	0	185	3	18	5	10
6	3	5	178	4	24	6	160
7	4	3	171	5	31	0	90

French Lieues de Poste into English Miles and Yards.

L.	Mls.	Yds.	L.	Mls.	Yds.	L.	Mls.	Yds.	L.	Mls.	Yds.
1	2	743.061	11	26	1,133.671	30	72	1,171.832	400	968	1,544,428
2	4	1,486.122	12	29	116.732	40	96	1,562.443	500	1,211	170.535
3	7	469.183	13	31	859.794	50	121	193.053	600	1,453	556.642
4	9	1,212.244	14	33	1,602.855	60	145	583.664	700	1,695	942.749
5	12	195.305	15	36	585.916	70	169	974.275	800	1,937	1,328.856
6	14	938.366	16	38	1,328.977	80	193	1,364.886	900	2,179	1,714.963
7	16	1,681.427	17	41	312.038	90	217	1,755.496	1,000	2,422	341.070
8	19	664.488	18	43	1,055.099	100	242	386.107	2,000	4,844	682.140
9	21	1,407.549	19	46	38.160	200	484	772.214	3,000	7,266	1,023.210
10	24	390.610	20	48	781.221	300	726	1,158.321	5,000	12,110	1,705.350

French Litres into English Gallons.

Lit.	Gall.	Lit.	Gall.	Lit.	Gall.	Lit.	Gall.	Lit.	Gall.
1	0.264	13	3.434	25	6.605	37	9.775	49	12.945
2	0.528	14	3.699	26	6.869	38	10.039	50	13.209
3	0.792	15	3.963	27	7.133	39	10.303	100	26.419
4	1.057	16	4.227	28	7.397	40	10.567	200	52.837
5	1.321	17	4.491	29	7.661	41	10.832	300	79.256
6	1.585	18	4.755	30	7.925	42	11.096	400	105.674
7	1.849	19	5.019	31	8.190	43	11.360	500	132.093
8	2.113	20	5.284	32	8.454	44	11.624	1,000	264.186
9	2.378	21	5.548	33	8.718	45	11.888	2,000	528.372
10	2.642	22	5.812	34	8.982	46	12.152	3,000	792.558
11	2.906	23	6.076	35	9.246	47	12.417	4,000	1,056.744
12	3.170	24	6.340	36	9.511	48	12.681	5,000	1,320.930

French Toises into English Feet and Inches.

Tois.	Feet.	Inch.	Tois.	Feet.	Inch.	Tois.	Feet.	Inch.	Tois.	Feet.	Inch.
1	6	4.735	11	70	4.086	30	191	10.053	400	2,557	10.040
2	12	9.470	12	76	8.821	40	255	9.404	500	3,197	3.550
3	19	2.205	13	83	1.556	50	319	8.755	600	3,836	9.060
4	25	6.940	14	89	6.291	60	383	8.106	700	4,476	2.570
5	31	11.675	15	95	11.026	70	447	7.457	800	5,115	8.080
6	38	4.410	16	102	3.761	80	511	6.808	900	5,755	1.590
7	44	9.146	17	108	8.497	90	575	6.159	1,000	6.394	7.100
8	51	1.881	18	115	1.232	100	639	5.510	2,000	12,789	2.200
9	57	6.616	19	121	5.967	200	1,278	11.020	3,000	19,183	9.300
10	63	11.351	20	127	10.702	300	1.918	4.530	4.000	25.578	4.400

French "Aunes de Paris" into English Yards.

Aun.	Yds.	Aun.	Yds.	Aun.	Yds.	Aun.	Yds.	Aun.	Yds.
1	1.300	7	9.098	13	16.896	19	24.695	70	90.981
2	2.599	8	10.398	14	18.196	20	25.994	80	103.978
3	3.899	9	11.697	15	19.496	30	38.992	90	116.975
4	5.199	10	12.997	16	20.795	40	51.989	100	129.972
5	6.499	11	14.297	17	22.095	50	64.986	200	259.945
6	7.799	12	15.597	18	23.395	60	77.983	500	649.862

French Inches and Feet into English Inches and Feet.

French Inches.	English Inches.	
1	0	1.066
2	0	2.132
3	0	3.197
4	0	4.263
5	0	5.329
6	0	6.395
7	0	7.460
8	0	8.526
9	0	9.592
10	0	10.658
11	0	11.723

Fr. Feet.	Eng. F.	Eng. I.
1	1	0.789
2	2	1.578
3	3	2.367
4	4	3.157
5	5	3.946
6	6	4.735
7	7	5.524
8	8	6.313
9	9	7.103
10	10	7.892
11	11	8.681
12	12	9.470
13	13	10.259
14	14	11.048
15	15	11.838
16	17	0.627
17	18	1.416
18	19	2.205
19	20	2.994
20	21	3.784
21	22	4.573
22	23	5.362
23	24	6.151
24	25	6.940
25	26	7.729
26	27	8.519
27	28	9.308
28	29	10.097
29	30	10.886
30	31	11.675
31	33	0.465
32	34	1.254
33	35	2.043
34	36	2.832
35	37	3.621
36	38	4.411
37	39	5.200
38	40	5.989
39	41	6.778
40	42	7.567
41	43	8.356
42	44	9.146
43	45	9.935
44	46	10.724
45	47	11.513
46	49	0.302
47	50	1.092
48	51	1.881
49	52	2.670
50	53	3.459
51	54	4.248
52	55	5.037
53	56	5.827
54	57	6.615
55	58	7.405
56	59	8.194
57	60	8.983
58	61	9.773
59	62	10.562
60	63	11.351
61	65	0.140
62	66	0.929
63	67	1.719
64	68	2.508
65	69	3.297
66	70	4.086
67	71	4.875
68	72	5.064
69	73	6.454
70	74	7.243
71	75	8.032
72	76	8.821
73	77	9.610
74	78	10.400
75	79	11.189
76	80	11.978
77	82	0.767
78	83	1.556
79	84	2.345
80	85	3.135
81	86	3.924
82	87	4.713
83	88	5.502
84	89	6.291
85	90	7.081
86	91	7.870
87	92	8.659
88	93	9.448
89	94	10.237
90	95	11.026
91	96	11.816
92	98	0.605
93	99	1.394
94	100	2.183
95	101	2.972
96	102	3.762
97	103	4.551
98	104	5.340
99	105	6.129
100	106	6.918
200	213	1.837
300	319	8.755
400	426	3.673
500	532	10.592
600	639	5.510
700	746	0.429
800	852	7.347
900	959	2.265
1000	1065	9.183
2000	2131	6.367

French Metres into English Feet and Inches.

Met.	Feet.	Inch.
1	3	3.371
2	6	6.741
3	9	10.112
4	13	1.483
5	16	4.854
6	19	8.225
7	22	11.595
8	26	2.966
9	29	6.337
10	32	9.708
11	36	1.079
12	39	4.449
13	42	7.820
14	45	11.191
15	49	2.562
16	52	5.933
17	55	9.303
18	59	0.674
19	62	4.045
20	65	7.416
30	98	5.124
40	131	2.832
50	164	0.539
60	196	10.247
70	229	7.955
80	262	5.663
90	295	3.371
100	328	1.079
200	656	2.158
300	984	3.237
400	1,312	4.316
500	1,640	5.395
600	1,968	6.474
700	2,296	7.553
800	2,624	8.632
900	2,952	9.711
1,000	3,280	10.790
2,000	6,561	9.580
3,000	9,842	8.370
5,000	16,404	5.950

French Arpens into English Acres.

Arp.	Acres.
1	1.043
2	2.086
3	3.129
4	4.172
5	5.215
6	6.258
7	7.301
8	8.344
9	9.387
10	10.430
11	11.473
12	12.516
13	13.559
14	14.602
15	15.645
16	16.688
17	17.731
18	18.774
19	19.817
20	20.861
30	31.291
40	41.721
50	52.151
60	62.581
70	73.012
80	83.442
90	93.872
100	104.303
200	208.606
300	312.908
400	417.210
500	521.513
1,000	1,043.026
2,000	2,086.052
5,000	5,215.131

To the above tables it may be useful to add that, in the comparison of the French and English barometrical scales,

704 millimètres equal 26 Fr. inches or 27.7 Eng. in. nearly
731 » 27 » 28.8
756 » 28 » 29.8
779 » 29 » 30.7

In the thermometrical scales,

Freezing point is marked 0 in the Centigrade, or French scale.
» 0 in Réaumur's.
» 32° in Fahrenheit's or the English scale.
Boiling heat is marked 100° in the Centigrade.
» 80° in Réaumur's.
» 212° in Fahrenheit's.

Hence 4° Réaumur = 9° Fahrenheit = 5° Centigrade.

From these two equations all the other corresponding values of the scales my be deduced.

Centigrade and Réaumur's Thermometric Scales turned into Fahrenheit's.

C.	R.	F.	C.	R.	F.	C.	R.	F.	C.	R.	F.	C.	R.	F.
100.0	80	212.00	71.2	57	160.25	42.5	34	108.50	13.7	11	56.75	15.0	12	1.00
98.7	79	209.75	70.0	56	158.00	41.2	33	106.25	12.5	10	54.50	16.2	13	2.75
97.5	78	207.50	68.7	55	155.75	40.0	32	104.00	11.2	9	52.25	17.5	14	0.50
96.2	77	205.25	67.5	54	153.50	38.7	31	101.75	10.0	8	50.00	18.7	15	1.75
95.0	76	203.00	66.2	53	151.25	37.5	30	99.50	8.7	7	47.75	20.0	16	4.00
93.7	75	200.75	65.0	52	149.00	36.2	29	97.25	7.5	6	45.50	21.2	17	6.25
92.5	74	198.50	63.7	51	146.75	35.0	28	95.00	6.2	5	43.25	22.5	18	8.50
91.2	73	196.25	62.5	50	144.50	33.7	27	92.75	5.0	4	41.00	23.7	19	10.75
90.0	72	194.00	61.2	49	142.25	32.5	26	90.50	3.7	3	38.75	25.0	20	13.30
88.7	71	191.75	60.0	48	140.00	31.2	25	88.25	2.5	2	36.50	26.2	21	15.25
87.5	70	189.50	58.7	47	137.75	30.0	24	86.00	1.2	1	34.25	27.5	22	17.50
86.2	69	187.25	57.5	46	135.50	28.7	23	83.75	0.0	0	32.00	28.7	23	19.75
85.0	68	185.00	56.2	45	133.25	27.5	22	81.50	1.2	1	29.75	30.0	24	22.00
83.7	67	182.75	55.0	44	131.00	26.2	21	79.25	2.5	2	27.50	31.2	25	24.25
82.5	66	180.50	53.7	43	128.75	25.0	20	77.00	3.7	3	25.25	32.5	26	26.50
81.2	65	178.25	52.5	42	126.50	23.7	19	74.75	5.0	4	23.00	33.7	27	28.75
80.0	64	176.00	51.2	41	124.25	22.5	18	72.50	6.2	5	20.75	35.0	28	31.00
78.7	63	173.75	50.0	40	122.00	21.2	17	70.25	7.5	6	18.50	36.2	29	33.2
77.5	62	171.50	48.7	39	119.75	20.0	16	68.00	8.7	7	16.25	37.5	30	35.5
76.2	61	169.25	47.5	38	117.50	18.7	15	65.75	10.0	8	14.00	38.7	31	37.7
75.0	60	167.00	46.2	37	115.25	17.5	14	63.50	11.2	9	11.75	40.0	32	40.0
73.7	59	164.75	45.0	36	113.00	16.2	13	61.25	12.5	10	9.50			
72.5	58	162.50	43.7	35	110.75	15.0	12	59.00	13.7	11	7.25			

In France the division of the geographical circle into 400 degrees forms theoretically the basis of the metrical system, bu this division has not come into general use. In geography astronomy, and mathematics, the French, like all other nations divide the circle into 360 degrees, reckoning the nautical mil as the 60th part of a degree, and the league as a 20th.

DUTIES ON ARTICLES IMPORTED FROM THE CONTINENT INTO ENGLAND. — The following is extracted from an excellent work, by Mr. Cox, of the London Custom-house:—

[Persons arriving in England, with goods in their baggage for private use, liable to the payment of duties, are allowed to leave them at the Custom-house, under the care of the officers, for a period not exceeding six months, in order to give them an opportunity of taking them back to the Continent without payment of duty; but on taking them out of the warehouse in which they have been deposited, they are charged with a rent of 2d. per week for each parcel or package. If at the end of six months the goods are not taken back, or the duties paid, they are sold to defray rent, duties, and other charges. Articles found concealed in trunks, boxes, or any package, or in linen cloths, or other articles, or packed in any way so as to deceive the officers, are subject to seizure, together with *all the goods* (although not concealed) with which they are packed. And persons on board any vessel, on being questioned by an officer of the customs whether they have any foreign goods in their possession, and denying them, on such goods being discovered, are liable to forfeit them, and to pay a fine of three times their amount. Goods for sale are not allowed to be brought over in any post-office packet, or other government vessel, under penalty of forfeiture.]

Five per cent. must be added to the following duties:—

	£	*s.*	*d.*
Alabaster, the same duty as marble, per cwt. . .	0	3	0
Armour. See *Steel.*			
Baskets of all sorts, for every £100 value. . . .	10	0	0
——, Beads, viz. Arango, for every £100. . . .	15	0	0
——, Coral, for every £100 value.	15	0	0
——, Crystal, the 1,000.	0	5	0
——, Glass, the lb.	0	0	3
——, Jet, for every £100 value.	15	0	0
Other beads, for every £100.	15	0	0

The duties are not charged on trifling quantities, and actually personal effects of passengers.

	£	*s.*	*d.*
Books printed prior to 1801, whether bound or unbound, the cwt. (or about 2d. per lb.) .	1	0	0
Books printed in or since 1801, if in a foreign living language, bound or unbound, the cwt.	2	10	0
—— in dead languages, printed abroad, the cwt. (or about 11d. per lb.)	5	0	0

Foreign books and maps having once paid duty, or been purchased in England, are delivered free, on a declaration to that effect being made.

Boots, Shoes, and Calashes, viz., women's boots, shoes, and calashes, the dozen pairs. . . 0 12 0
Boots, the dozen pairs. 1 8 0
—— shoes, either with cork or double soles, quilted shoes, and clogs, the dozen pairs. . . . 0 10 0
—— of silk, satin, jean, or other stuff, kid or other leather, the dozen pairs. 0 9 0
—— children's boots and shoes are charged at two-thirds of the above duties.
Boxes of all sorts, excepting those made wholly or partly of glass, for every £100 value. . . 10 0 0
Ladies work-boxes. . *id.* . 20 0 0
Musical Boxes . *id.* . 15 0 0
Brandy, see *Spirits*.
Brass manufactures, for every £100 value. . . . 15 0 0
Brocade, of gold or silver, for every £100 value. . 20 0 0
Bronze—All works of art made of bronze, the cwt. 1 0 0

This duty relates to all bronze strictly coming under the description of, and belonging to, the Fine Arts; but all modern works of bronze, which may be applied to domestic purposes, are charged for every 100*l*. value, 15*l*.

Cambrics and lawns, not exceeding 8 yds. in length and $\frac{7}{8}$ of a yard in breadth, the piece. 0 5 0
Cambric bordered handkerchiefs, the piece. . . . 0 5 0

Cambric or lawns converted into handkerchiefs are liable to the payment of duty, even though they may have been used, unless the quantity is trifling.

Cards, playing, per dozen packs. 4 0 0

This duty amounts to a prohibition.

Carriages, foreign, for every £100 value. 20 0 0

All foreign carriages are liable to this duty, whether in use or not. British-built carriages are duty free, unless purchased abroad.

Cameos, for every £100 value. 20 0 0
Casts of busts, statues, or figures, the cwt. . . . 0 2 6
China or porcelain ware, plain, without a gilt rim or other ornament, for every £100 value. . 15 0 0
—— painted, gilt, ornamented, for every £100 value. 20 0 0
Cheese, the cwt. 0 10 6
Chocolate, and cocoa paste, the lb. 0 0 6
Cigars, per lb. 0 9 0

Duties on cigars are received upon less than 3lb., but any greater quantity requires a petition to the Board of Customs to be admitted, and a small fine is exacted in proportion to the quantity brought.

Clocks, for every £100 value.	20	0	0

Clocks are prohibited to be imported, unless they have the maker's name on the face, and on the frame of the works, and are complete in cases or stands.

Cologne-water, each common flask.	0	1	0
Confectionary of sugar, bonbons, etc., the lb. . .	0	0	6
Cotton manufactures, for every £100 value. . . .	10	0	0
Cotton articles of manufactures, wholly or in part made up, for every £100 value.	20	0	0

This duty attaches on all articles of cotton, not being the wearing-apparel of passengers in use, and of trifling quantity.

Crayons, for every £100 value.	15	0	0
Crystal, cut, or manufactured, for every £100 value.	15	0	0
Diamonds, free; but the mounting and setting are liable to duty as gold or silver.			
Drawings. See *Prints*.			
Earthenware, for every £100 value.	10	0	0
Embroidery and needlework, for every £100 value.	20	0	0

Reasonable quantities of wearing-apparel of this description are delivered duty free; but any large quantity of needlework, whether worn or not, and all new worked caps, collars, tippets, pelerines, etc., are charged with this duty.

Enamel, per lb.	0	2	0
Feathers, ostrich, undressed, per lb.	0	0	1
Feathers, ostrich, dressed.	1	10	0
Flower-roots, for every £100 value.	5	0	0
Flowers, artificial, not silk, for every £100 value.	25	0	0
Flowers, artificial, silk, for every £100 value. . .	30	0	0
Fossils and minerals, for every £100 value. . . .	5	0	0

This does not apply to specimens of fossils: see SPECIMENS.

Frames of pictures, drawings, etc., for £100 value. .	10	0	0
Gauze, thread, for every £100 value.	15	0	0
Ginger, preserved, per lb.	0	0	6
Glass, plate, not more than 9 square feet, per sq. ft.	0	4	0
—— not more than 14 sq. ft., per sq. ft.	0	5	0
—— not more than 36 sq. ft., per sq. ft.	0	6	0
—— more than 36 sq. ft., the sq. ft.	0	7	0
—— Flint and Cut Glass, for every £100 value. .	30	0	0
—— see Crystal.			
Gloves, habit-gloves, the dozen pairs.	0	2	6

Gloves, men's gloves, the dozen pairs.	0	3	6
——, women's long ditto, ditto.	0	4	6
——, children's ditto, for every £100 value. . . .	30	0	0

Gloves for sale can only be imported in packages of 100 dozen pair; any quantity found in baggage, exceeding 6 dozen, requires a petition to the Board of Customs to be admitted: but quantities under 6 dozen are received at once, on payment of duty.

Hair manufactures, for every £100 value. . . . ,	15	0	0
Harp or lute-strings, silvered, for every £100 value.	20	0	0
Hats, straw, Leghorn, etc., being new, and not exceeding 24 inches diameter, each. . .	0	5	8
—— ditto, exceeding 24 inches in diameter, each.	0	11	4
Horses, mares, or geldings, each.	1	0	0

British horses purchased abroad are liable to this duty.

Jewels not diamonds, set, for every £100 value. .	10	0	0
—— not set, ditto.	0	10	0

Jewellery, being trifling in quantity, old, and actually in wear, is passed free.

Lacquered or japanned ware, for every £100 value.	15	0	0
Lace of thread, for every £100 value.	12	10	0
Lay figures, free.			
Liqueurs are charged with duty as spirits.			
Leather manufactures, for every £100 value. . .	15	0	0
Linen—Articles of manufactures of linen, or of linen mixed with cotton, or with wool, wholly or in part made up, for every £100 value.	15	0	0

This duty applies to damask and other table-cloths, made up; sheets and household linen of every sort, made up, *whether worn or not,* if of foreign manufacture.

Maps or Charts, or parts thereof, plain, or coloured.	0	0	1

This duty is entirely independent of the quality of the map.

Marble in slabs, or otherwise manufactured, per cwt.	0	3	0
Medals of gold or silver, free			
——, any other sorts of, for every £100 value. .	5	0	0
Minerals, for every £100 value.	5	0	0
———, specimens of. See *Specimens.*			
Mirrors. See *Glass, plate.*			
Mosaic work. See *Stone.*			
Models of cork or wood, for every £100 value. .	5	0	0
Mules, each.	0	2	6
Musical Instruments, whether old or new, for every £100 value.	15	0	0

	£	s.	d.
Needlework. See *Embroidery*.			
Orange-flower water, per lb.	0	0	1
Painters' colours manufactured, for £100 value. .	10	0	0
Paintings, on Glass, for every £100 value.	5	0	0

And further, on account of Excise Duty, the superficial foot, 4*s*.

Paper-hangings, painted or stained paper, or flock-paper, per square yard.	0	1	0
Other paper, per lb.	0	0	4½
Perfumery, the £100 value.	20	0	0
Pictures, each.	0	1	0
and farther, the square foot.	0	1	0
Pies, Perigord, game, and all sorts of French pies, for every £100 value.	20	0	0
Plate of Gold, for every £100 value.	10	0	0
— of Silver, gilt and ungilt, for every £100 value.	10	0	0
— Battered, free.			
Plums, dried, per cwt.	1	7	6
Prints and Drawings, plain or coloured, each. . .	0	0	1
— bound or sewn, the dozen.	0	0	3
— forming, bonâ fide, part of a book, free.			

Drawings executed by travellers, for private use, are delivered duty free, upon satisfactory proof. The above duties are independent of the quality of the print or drawing.

Sculpture (statues), the same as Pictures.			
Seed, viz., garden seed, the lb.	0	0	1
Silk, viz., articles of manufactures of silk, wholly or in part made up, for every £100 value.	30	0	0

The above duty applies only to all foreign silk articles brought by passengers for private use. Any articles of dress, etc., of silk, although for private use, not accompanying the parties, to whom they belong, are liable to the following duties :—

Silk turbans, or caps, each.	0	15	0
Silk hats, or bonnets, each.	1	5	0
— dresses, each.	2	10	0
Or at the option of the officers of the customs, for every £100 value.	40	0	0
Skins and Furs, viz., any article manufactured of Skins or Furs, for every £100.	20	0	0
Snuff, per lb.	0	6	0

With same restriction as for cigars.

Spa Ware, for every £100 value.	15	0	0

This ware is the same as English Tunbridge ware.

Specimens of Minerals, Fossils, or Ores, each specimen not exceeding 14 lb., free.			
Specimens, exceeding 14 lb. each, for £100 value.	5	0	0
——— of Natural History, stuffed birds and animals, shells, and live animals, free.			
Spirits, not sweetened, the gallon.	1	2	10
———, sweetened, cordials or strong waters, and liqueurs, the gallon.	1	10	4
and 1s. 4d. per gallon, in addition for glass bottles.			

Spirits, remains of passengers' stores, unexpended on the voyage, may be admitted; but the duties are not to be charged on any quantity less than a pint of ordinary drinkable spirits; or half a pint of eau de Cologne, or other cordial water, or any medicated or perfumed spirits or liqueurs, when imported in the baggage of passengers for private use.

Steel or iron manufactures, armour, etc., for every £100 value.	15	0	0
Stone, sculptured or Mosaic work, per cwt. . . .	0	2	6

Small mosaics are liable to a duty of 20*l*. per cent.

Succades, and all preserved sweetmeats, per lb. .	0	0	6
Sugar, refined, per cwt.	8	8	0
or 1s. 6d. per lb.			
Sulphur impressions, for every £100 value. . . .	5	0	0
Telescopes, ditto.	15	0	0
Tobacco unmanufactured, per lb.	0	3	0
——— manufactured, per lb.	0	9	0

With same restrictions as cigars.

Tobacco-pipes, of clay or porcelain, for every £100 value.	15	0	0
———, wood, meerchaum, etc., ditto. . . .	20	0	0
Toys, for every £100 value.	10	0	0

This includes, besides childrens' toys, a variety of trifling ornaments.

Truffles, the lb.	0	1	0

But preserved truffles, imported in bottles, pay 20 per cent. in addition to the duties on the bottles, as common green glass.

Turnery, for every £100 value.	15	0	0
Vases, ancient, not being stone or marble, for every £100	1	0	0
Velvets, see *Silks*.			
Wares, Goods, and Merchandise, wholly or in part manufactured, such as are usually imported by passengers, and are not particularly mentioned in this table, for every £100 value	20	0	0

This includes a great variety of articles; among others, bracelets, buckles, combs, chains for the neck, ear-rings, brooches, and other articles of jewellery, being new; articles of or-molu, household furniture, and other goods (not being wearing-apparel), whether old or new.

Wares, Goods, and Merchandise, not being wholly or in part manufactured, usually imported by travellers, and not particularly mentioned in this table, for every £100 value.	£5	0	0

This applies to articles in the raw state, which have not undergone any process of manufacture. Under this head of duty, game, poultry, wild fowl, etc., are also charged.

Watches of all sorts, for every £100 value. . . .	10	0	0

Watches and fowling-pieces, whether new or old, and although forming part of passengers' baggage, must be regularly entered, and charged with duty. But ONE pair of pistols, if old and used, brought by passengers in their baggage, will be delivered duty free.

Water, mineral, the gallon.	0	0	1
Wine of all sorts, the gallon.	0	5	6
and 1s. 4d. per gal. in addition for glass bottles.			
Woollens, viz. manufactures of wool, not being goat's wool, or of wool mixed with cotton, for every £100 value.	15	0	0

This includes ladies' merinos and other sorts of cloth.

Woollen articles of manufacture, not being goat's wool, or of wool mixed with cotton, wholly or in part made up, for every £100.	20	0	0

New merino dresses and new cloth coats, etc., are charged with this duty; but such articles as are *bona fide* wearing-apparel, *old* and *worn*, are delivered duty free.

Worsted yarn of all sorts, the lb.	0	0	6

DUTIES ON ARTICLES IMPORTED FROM ENGLAND INTO FRANCE. — Extracted from the government's official tariff:—

[Ten per cent. is to be added, and is claimed, in addition to the duties specified. Plate and jewellery for the use of travellers, free, if not exceeding the weight of 5 hectogrammes. Clothes and linen, having been worn, free, if not considered more than needful for the passengers. Parties going to reside in France, and wishing to take their furniture, linen, plate, etc., must apply to the Director General, at Paris, sending a statement of the articles, and, if they can be admitted, generally pay 15 per cent. on the value; if a piano forms part, the duty on it is considerably reduced. Various articles which were lately absolutely prohibited, even when they made a part of

passengers' baggage, are now admitted, not in an obligatory but discretionary way, and are charged with a duty of 30 or rather 33 per cent., the décime (the tenth) included. Those articles consist of all sorts of wearing-apparel. The same favour is extended to portions, and sometimes to whole pieces, which have not or have scarcely been made up. In those cases, the condition and the supposed intentions of such passengers as may have brought with them great or small supplies of the same, are taken into consideration. According to the Customs regulations, every thing that is new, or has not been used, either made or not made up, must be declared before the examination of the baggage takes place, under penalties of seizure and fine. But the officers generally tax those things not duly declared, or give them back to the owners for re-exportation.]
Beer, ale or porter, 6 fr. (5s.) the hectolitre (about 100 bottles).
Books, Foreign, in dead or living languages, 10 fr. (8s.) per 100 kils. (200lb.)
—— in French, printed abroad, 100 fr. (£4) per 100 kils.
Boots and shoes, prohibited.
Boxes, Spa work, 200 fr. (£8) per 100 kils. (200lb.)
——— white wood, 15 per cent. on value.
Bronze, manufactured, prohibited.
Calicoes, prohibited.
Cards, prohibited.
Carpets are subject to high duties, varying from 200 to 500 fr. per 100 kils. (£4 to £10 per cwt.) according to substance and quality. Some sorts are prohibited.
Carriages. One-third of the value of a private carriage to be deposited on landing, and three-fourths of this sum returned if re-exported within 3 years. [The real value is never given.]
Cattle, 25 fr. per head.
Cheese, 15 fr. (12s.) per 100 kils.
Clocks, prohibited.
Cotton manufactures, ditto.
Diamonds, rough, 50 c. ($4\frac{1}{4}$ d.) per hectogramme, ($3\frac{1}{2}$ oz.)
————, cut, 1 fr. ($9\frac{1}{2}$ d.) per ditto.
Earthenware, common, 49 fr. per 100 kils.
Embroidery, prohibited.
Engravings, lithographed prints, maps, charts, etc., 300 fr. per 100 kils.; or £6 per cwt.
Frames, (picture, etc.) 15 per cent.
Furniture of all sorts, 15 per cent.
Glass, for domestic use, prohibited.
Gloves, prohibited.

Horses, 25 fr. (£1)
—— Colts, 15 fr. (12s.)
Hardware, generally prohibited.
Ink, printing or writing, 60 fr. per 100 kils.; or £1 4s. per cwt.
Jewels, set in gold, 20 fr. (16s.) per hectogramme.
———, ditto silver, 10 fr. (8s.) ditto.
Journals and periodical printed sheets, when imported for the trade, in quantities, same rate as books.
Lace, cotton or linen, worked with the hand, 5 per cent.
Lace, silk, 15 per cent.
Lacquered ware, generally prohibited.
Leather manufactures, prohibited.
Linen, for personal or household use, free, unless there be a large quantity; in such case a permit must be obtained from the Director of the Customs.
Liquors (including mock Champagne and other factitious wines), 100 fr. to 200 fr. (£4 to £8) per hectolitre (about 100 bottles.)
Musical instruments, viz:—
Flutes, 75 c. (6d.) each.
Violins, guitars, etc., 3 fr. (2s. 6d.) ditto.
Harps, 36 fr. (£1 8s. 10d.) ditto.
Piano-fortes, square, 300 fr. (£12) ditto.
————, grand, 400 fr. (£16) ditto.
Church organs, ditto, ditto.
Paper, white or ruled for music, 150 fr. (£6) per 100 kils.
Pictures and drawings, 1 per cent. on value, and 15 per cent. on the frames.
Plate, new or used, in gold or gilt, or in silver, 11 fr. (8s. 6d.) per kilogramme, exclusive of 33 fr. stamp-duty at the bureau de garantie. The whole of this duty is reimbursed if the plate is re-exported within three years.
Plated Ware, prohibited.
Porcelain, common, of one colour, and without gold or ornaments, 164 fr. (£6 11s.) per 100 kils.
————, fine, 327 fr. (£13 1s.) per ditto.
————, with gold ornaments, prohibited.
Silk goods, all silk, plain, 16 fr. (12s. 10d.) per kil. (about 2lb.)
———, figured, 19 fr. (15s. 2d.) per ditto.
Silk goods, brocaded, 19 fr. (15s. 2d.) per ditto.
————, with gold and silver, 31 fr. (£1 4s. 10d.) per ditto.
———, imitation, brocaded, prohibited.
——— mixed with thread, 13 fr. (10s. 5d.) per ditto.
——— mixed with gold and silver, 17 fr. (13s. 7d.) per ditto.

Skins, prepared, generally prohibited.
Steam Engines, for machinery, 15 per cent.
————, for locomotives, 15 per cent.
————, for ships, 30 per cent.
Sticks and canes from India, 80 fr. (£3 4s.) per 100 kils (200 lb.
—— from other places, 160 fr. (£6 8s.) per ditto.
Tea, from China, 1 fr. 50 c. (1s. 3d.) per kil. (2 lb.
—— from the Baltic and Black Sea, 2 fr. 50 c.
——, from other places, 5 fr. (4s.) per ditto.
Telescopes, 30 per cent.
Toys, 80 fr. (£3 4s.) per 100 kils. (200 lb.)
Wine, ordinary, by sea, including port, 35 fr. (£1 8s.) per hectolitre, (about 100 bottles.)
——, Sherry, Malaga, etc., 100 fr. (£4) per ditto.
Woollens, generally prohibited.

CHAPTER I.

GEOGRAPHICAL SITUATION AND CLIMATE OF PARIS. POPULATION.

PARIS is situated in 48° 50′ 14″ north latitude, and 2° 28′ 15″ east longitude from Greenwich, or 20° 11′ from the meridian of Ferro. The longest day in this capital is therefore 16 hours 6 minutes, and the shortest 8 hours 10 minutes. The distance of Paris from the principal towns of Europe and France is as follows:—

From	Miles	Leagues.	From	Miles	Leagues.
Amsterdam. . .	298	123	London . . .	254	105
Berlin.	593	245	Lyons. . . .	288	119
Bordeaux . . .	356	147	Madrid . . .	775	320
Brussels. . . .	189	78	Marseilles . .	504	208
Calais.	162	67	Milan	518	214
Constantinople. .	1574	650	Munich . . .	460	190
Copenhagen . .	659	272	Naples . . .	1148	474
Dresden. . . .	630	260	Rome. . . .	925	382
Dunkirk. . . .	165	68	Stockholm . .	1141	471
Francfort . . .	339	140	St. Petersburg .	1405	580
Geneva	315	130	Stuttgardt. . .	358	148
Hamburgh . . .	535	221	Venice . . .	593	245
Lisbon	1104	456	Vienna . . .	678	280

The circumference of Paris is 23,755 mètres, or 25,979 yards; and its area contains 34,596,000 square mètres, or 40,378,923 square yards. Its meridian from north to south is 5,505 mètres,

or 6,020 yards; and the greatest perpendicular to its meridian from east to west is 7,807 mètres, or 8,538 yards. The greatest mean heat is 27° Réaumur, though in 1802 it rose to $29\frac{1}{2}$°. The mean degree of cold is 7° below zero; but in 1788 the thermometer fell to $16\frac{1}{2}$ below freezing point or zero. The mean temperature is 10° above zero. The greatest height of the barometer is $28\frac{1}{2}$ inches, the least $27\frac{1}{4}$ inches, and the mean 28 inches. The average quantity of rain per annum is $20\frac{1}{4}$ cubic inches per square inch. The prevailing winds are S. W. and N. E. The climate is, however, variable, and the winters are sometimes severe; snow does not lie long, and fogs are not frequent; while the general tendency of the climate is not unfavourable to health. The city lies in the midst of a vast plain, through which the Seine winds, and which comprises that series of geological formations to which the capital has given its name. The *Paris basin*, which has the great chalk formation for its lowest stratum exposed by natural denudations, comprises the following geological beds in an ascending order :—plastic clay; marine limestone (*calcaire grossier*, building-stone); siliceous limestone (freshwater); gypsous strata alternating with marls, full of fossil remains and freshwater shells; sands; mill-stone beds; and gravel. Two of the strata of the general series are famous in commerce—one for furnishing the stone of which Paris is built, the other for the fine gypsum, from which the *Plaster of Paris* is made. (1) The surface of this plain is anything but barren, though not remarkable for an exuberant fertility; the manure, however, furnished by the capital supplies any natural deficiency of the soil, and the lighter species of grain, vegetables, fruit trees, and vines, flourish here in perfection. (2)

RIVERS.—The Seine, which traverses the capital from south-east to north-west, rises in the forest of Chanceaux, 2 leagues from St. Seine, in the department of the Côte-d'Or. It receives, besides smaller streams, the waters of the Yonne, the Aube, and

(1) The details of the geological structure of that part of France in which Paris is situated have been fully described, first by the late illustrious Cuvier, and next by Messrs. G. Cuvier and Brongniart, in their elaborate work on that subject.

(2) The last official returns of the area, cultivation, etc., of the department of the Seine are as follows :—area, 24 square leagues. Arable land, 29,295 hectares, or 72,558 acres; meadow land, 1,543 hectares, or 1,811 acres; vineyards, 2,784 hectares, or 4,876 acres; woods, 1,354 hectares, or 3,344 acres; waste lands, 249 hectares, or 615 acres; roads and publics ways, 2,649 hectares, or 6,543 acres; forest land, 2,293 hectares, or 5,663 acres; houses, 47,804; mills, 77; manufactories, 450; proprietors, 67,918.—*Cadastre de la France*, par Count Duchâtel.

the Marne, before it enters Paris; and beyond it, after collecting the tributary streams of the Oise, the Eure, and other smaller rivers, falls into the ocean between Havre and Honfleur. The direct distance from its source to its mouth is 70 leagues; and the length of its course, in the interior of Paris, is about 2 leagues. Its breadth at the Pont d'Austerlitz is about 166 mètres, at the Pont Neuf 263 mètres, and at the Pont d'Iena 136 mètres. The mean velocity of the water is 20 inches in a second. There is a great difference in the level of the water in summer and winter: in the former season it is very low, the bottom appears in many places, and in some it is often fordable; during the latter it rises high, and flows with much impetuosity. When the river rises more than 6 mètres, about 18 feet, above its bed, parts of the town and adjacent country are liable to be inundated.

The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saône by the canal de Bourgogne; and with the Somme and the Scheldt by the canal of St. Quentin. The Seine, which receives a considerable accession to its waters by the junction of the Marne at Charenton, is nàvigable for barges of large burthen as far as Paris, and even above; but they are obliged to be built with flat bottoms, and of a peculiar form, to suit the nature of the stream. The navigation is open at all times, except when the waters are unusually low or high, or when the thermometer falls to 10° below zero, at which temperature the river is frozen. In its course through Paris the Seine now forms two islands. The *Ile St. Louis,* about 1,800 feet long, and which has been built on since the time of Louis XIII. The other was the original seat of Paris, and is still called the *Ile de la Cité;* it formerly terminated at the rue de Harlay, but its prolongation was effected in the reign of Henry IV., by annexing to it two small islands. like manner we have lately seen the *Ile Louviers,* 1,200 feet long, once a large dépôt of firewood, disapppear from the metropolitan map as an island.

The little stream of the Bièvre, or the *Gobelins,* as it is sometimes called, rises between Bouriers and Guyencourt, near Versailles, and, after a course of about 8 leagues, falls into the Seine above the *Jardin des Plantes:* it is not navigable, nor is its water wholesome to drink. Several mills are worked by it, and it is excellent for dyeing and tanning; it also serves as a city drain, and has lately had its bed lined with masonry.

POPULATION OF PARIS.—In 1313 the population of Paris amounted to 50,000 souls; in 1710 it had increased to 490,000; in 1798 to 640,000; in 1802 (war) to 672,000; in 1808 it had fallen

to 600,000; and in 1815 to 580,000; but in 1817 (peace) it had risen to 714,596; in 1836 to 909,126; and in 1841 (last census) to 935,261. The whole department of the Seine contains 1,150,728 souls, and including strangers from the departments and foreigners the number amounts to about 1,500,000. The total number of births in the capital for 1841 was 29,923; deaths, 26,028; marriages, 8,962; still-born children, 2,421. Of the births 15,202 were males, and 14,721 females; 4,886 took place in hospitals, etc., and 9,830 were illegitimate, of which 2,189 were recognised by their parents. Of the deaths 13,203 were males and 12,825 females; 15,658 died at their own homes, 8,580 in civil hospitals, 1,310 in military hospitals, and 173 in prisons. Of 307 exposed at the Morgue, 256 were males and 51 females. There were no executions. The most populous arrondissements are the 12th, 2nd, and 8th; the least populous are the 4th and 9th. (1)

Of the population of Paris it has been calculated that nearly one-half are working people, the rest being occupied in some trade or profession, or living upon their income. There are about 80,000 servants, and 70,000 paupers. Nearly 15,000 patients are always in the hospitals, and about four times that number pass through them in the course of the year. The numbers of foundling children supported by the state, and of old

(1) The total population of France in 1820 was 30,451,187; in 1831, 32,560,934; in 1836, 33,340,190; and in 1841 (the last census) it was 34,213,929. The following is the aggregate average of the 21 years ending 1841:—

Births.	Legitimate.	Boys.	463,020	897,889
		Girls	434,869	
	Illegitimate	Boys.	35,431	69,417
		Girls	33,986	
	Legitimate and illegitimate.	Boys.	498,451	937,306
		Girls	468,855	
Deaths.	Males		406,298	805,950
	Females		399,652	
Increase of Population.	Boys.		92,153	161,3 5
	Girls		69,203	
Marriages.				219,164

If the relations of births and deaths to the whole population be considered as nearly stationary, then 33.1 will give the number of years which form the mean duration of life. Before the great Revolution in France, the statistical tables then published assigned only 28.75 years as the average duration of life, and this increase of 3 years is to be attributed to the introduction of vaccination, and to increased comforts among the lower classes. Much other curious information upon this subject is to be found in the "Annuaire du Bureau des Longitudes," whence the above is extracted.

and infirm persons incapable of work, are equal, being in each case about 20,000. The population of the prisons, though it varies at different periods, is generally nearly 5000.

It has been remarked that families constantly residing in Paris soon become extinct, and that out of the whole population of the town there are perhaps not more than 1000 individuals who can reckon their ancestors, as inhabitants of Paris from father to son, so far back as the reign of Louis XIII. The effects of this mortality are observed to be more active upon males than females.

CHAPTER II.

GOVERNMENT. CIVIL, MILITARY, AND JUDICIAL.

According to the Charter of 1830, the government of France is composed of three powers: 1. The King, governing by his ministers, and in whose name all justice is administered; 2. The Chamber of Peers, whose number exclusive of the four Princes of the blood (who sit there by right of birth), at present under 300, is unlimited. It is no longer hereditary, and the members, nominated by the King, can enter the Chamber at 25, and vote at 30 years of age; 3. The Chamber of Deputies, the number of whom is 459, chosen by the electoral colleges of each department for 5 years. (1) To be eligible as a deputy a person must be a native of France, 30 years of age, and must pay 500 francs annually in direct taxes. The electors must be 25 years of age, and pay two hundred francs in direct taxes. The President is named by the Chamber. The two Chambers must be convoked once a-year at least, and at the same time: they can be prorogued, and the Chamber of Deputies dissolved, at the pleasure of the King. In case of dissolution, a new Chamber must be elected and convoked within three months. (2)

COUNCIL OF STATE.—The number of Councillors, Masters of Requests, and Auditors, composing this council, is indefinite; they are all nominated by the King, and are divided into six committees—of Litigation, of Legislative Administration, of War and Marine, of the Interior and of public Education, of Commerce, Agriculture, and Public Works, of Finance. The com-

(1) Of the deputies, at least 200 are either salaried, or hold offices under government.

(2) A member cannot be arrested for debt during the session, or the six weeks which precede or follow it; or on a criminal charge (unless taken in the act), without the sanction of the Chamber.

mittee of War and Marine meets at the Ministries of War and Marine; the finance committee at the Ministry of Finance; all the others at the Hôtel du Conseil d'État, quai d'Orsay. The council is presided by the King, or the President of the Council of Ministers, or the Keeper of the Seals. The Ministers and the Directors of Administrations have a deliberative voice in it. All projects of law and ordonnances intended to be submitted by government to the legislature are discussed in committees of this council, whose reports are read in general assembly, to which the public have access. The Council of State meets at the Palais du quai d'Orsay.

COUNCIL OF MINISTERS.—This council, generally about 10 in number, is composed of the heads of the different departments in the state, who assemble under the presidency of the King, the President of the Council, or any one of their own body. They deliberate on administrative legislation, on all that concerns the general internal and external policy, the safety of the throne and kingdom, and the maintenance of the royal authority. All royal ordonnances must be countersigned by one or more of the Ministers : they are responsible for all acts of the King, and may be impeached by the Chamber of Deputies, but must be tried by the Chamber of Peers.

MINISTER FOR FOREIGN AFFAIRS.—His department embraces correspondence with foreign powers, all political and commercial treaties, conventions, etc. The offices for passports, etc., 10 and 18, rue Neuve des Capucines, are open daily from 11 to 4. Residence on the Boulevard des Capucines.

MINISTER OF WAR.—The duties of this Minister comprehend all that relates to the movements, discipline, and maintenance of the army, and all military manufactories and establishments. The government of Algiers is also under his jurisdiction. Residence and office, 86, rue St. Dominique.

MINISTER OF THE MARINE AND THE COLONIES.—This Minister is charged with the superintendence of the navy, the dock-yards, ports, and generally all that relates to the naval service of the country and its colonial government. Residence and office, 2, rue Royale. To this department is attached a most valuable library of charts, maps, and plans, kept at No. 13, rue de l'Université.

MINISTER OF FINANCE.—Under the direction of this Minister are placed the taxes, national debt, the sinking fund, the customs, the post-office, mint, forests, extraordinary domains, and establishments which yield a product to the royal treasury,

respecting all which information may be had by application at the *Bureau des Renseignements*, from 2 to 4 o'clock, every day except Sundays and fête days. Residence and offices, 48, rue de Rivoli.

MINISTER OF AGRICULTURE AND COMMERCE.—This Minister takes cognizance of all laws and regulations affecting the customs and commerce, trading companies, patents, weights and measures, agriculture, fairs, markets, veterinary establishments, etc. Residence and offices, 26, rue de Varennes.

MINISTER OF THE INTERIOR.—The office of this Minister is to correspond with the prefects, and all officers attached to the internal government of the kingdom; to execute the laws of elections, to superintend the police, to attend to the organization of the national and municipal guards, to watch over the offences of the press, the theatres, etc. Also the direction of all institutions relating to the fine arts, etc. His residence and offices are at 101, rue de Grenelle St. Germain.

MINISTER OF PUBLIC WORKS.—The title of this lately-created department is sufficiently descriptive; it comprises the supervision of the ponts-et-chaussées (bridges and roads), railways, mines, etc., and academies therewith connected, etc., etc. Residence and offices, 58, rue St. Dominique.

MINISTER OF JUSTICE AND PUBLIC WORSHIP, who also takes the title of Keeper of the Seals.—To this Minister all judges and law officers, crown lawyers, notaries, etc., are subordinate: letters of pardon, of naturalization, etc., are also granted by him. He regulates every thing concerning public worship, the expenses of the clergy, ecclesiastical edifices, etc.; the direction of the royal printing-office also falls within his jurisdiction. His residence is at 11, Place Vendôme; the offices are at 22, rue Neuve de Luxembourg.

MINISTER OF PUBLIC INSTRUCTION.—This Minister superintends the University of France, colleges, schools, etc. The Institute, all scientific and literary societies, all public libraries and museums, all medical establishments, etc., are also under his administration. He is also President of the Committee for publishing whatever relates to the monuments, arts, or history of France. His residence is at 116, rue de Grenelle St. Germain.

All the ministers have stated hours for public business, official receptions, etc., which may be known at their bureaux. The number of persons employed in their several offices amounts to 2,380, receiving a sum of 6,500,000 fr. annually.

BUDGET.—To this account of the functions of the different ministers may be added the amount of the budget for 1844 :

ESTIMATED EXPENSES.

	Francs.
War	332,991,220
Public Instruction.	16,904,233
Interior	102,427,485
Commerce and Agriculture . . .	14,300,110
Travaux Publics (1)	133,538,600
Finance (2)	230,186,575
Marine	111,885,014
Justice and Public Worship (3) . .	58,282,419
Foreign Affairs	8,550,291
National Debt (4)	365,111,175
Dotations.	15,031,050
Total.	1,389,208,172 (5)

ESTIMATED RECEIPTS.

Direct taxes.	407,107,286
Woods and Fisheries..	35,657,500
Indirect taxes (6).	755,921,000
From divers sources	18,478,500
Domaines.	8,006,700
Revenues, etc., from Algiers and French Colonies.	21,709,350
Total.	1,246,880,336
Deficiency to be made up by 77,800,000 fr. to be taken on the produce of the loan of 450,000,000 fr., voted in 1841, and the remainder from the floating debt. . .	142,327,836
	1,389,208,172

(1) Viz. Ordinaires, 16,158,600fr.; extraordinaires, 77,880,000fr.; chemin de fer, 39,500,000fr.

(2) Viz. Administration, 17,305,414fr.; frais de régie de perception, 147,464,201fr.; remboursement, restitution, etc., 65,416,960fr.

(3) Viz. Justice, 20,776,825fr.; cultes, 37,505,594fr.

(4) Viz. Dette publique, 265,549,492fr.; amortissement, 99,561,683fr.

(5) This sum is equivalent to 55,568,327*l.*

(6) This comprehends stamps, etc., customs and sult-duties, post-office and posting, and profits in college instruction.

PUBLIC DEBT.—The following is the last published statement of the public debt of France :—

5	per cent.	231,346	holders	147,119,749
4½	»	939	»	1,026,600
4	»	2,811	»	11,978,766
3	»	29,737	»	35,791,786
		264,834		195,916,901

TELEGRAPHS.—The central station is at the Ministry of the Interior. There are two others on the towers of the church of St. Sulpice, and one on the church of St. Eustache. At the central station it is possible to receive a communication from Calais in three minutes, by a line of 27 telegraphs; from Lille in 2, by 22; from Strasburg in 6, by 46; from Lyons in 8, by 50, and onward, to the farthest limit on the Italian side, in less than 15 minutes; from Brest, in 8 minutes, by 80 telegraphs.

CIVIL LIST.—Independent of the different governmental administrations, there are those of the civil list and of the estates of the royal family.—*Intendance Générale de la Liste Civile*, 9, Place Vendôme.—*Administration Générale du Domaine Privé du Roi*, 216, rue St. Honoré.—*Administration des Biens du Duc D'Aumale*, 69, rue de Grenelle St. Germain.

ROYAL HOUSEHOLDS.—Their arrangement is as follows :—The *King* has 15 aides-de-camp, 11 officiers d'ordonnance, 1 secretary, 1 under secretary, 1 écuyer commandant, and 2 écuyers. —The *Queen* has 1 almoner, 1 lady of honour, 10 ladies, 1 chevalier d'honneur, 1 secretary, and 1 librarian.—The *Duchesse d'Orléans* has 1 lady of honour, 3 ladies, 1 lady reader, 1 chevalier d'honneur, 2 deputy chevaliers d'honneur, 1 secretary, 2 physicians in ordinary, and 1 director of music.—The *Comte de Paris* has 1 governor, 1 tutor, 4 aides-de-camp, 1 officier d'ordonnance, 1 écuyer, 1 secretary, 1 physician, 1 surgeon.—The *Duc de Nemours* has 2 aides-de-camp, 2 officiers d'ordonnance, 1 secretary.—The *Duchesse de Nemours*, 1 lady, 1 lady reader. —The *Prince de Joinville*, 1 aide-de-camp, 1 officier d'ordonnance, 1 secretary.—The *Princesse de Joinville*, 1 lady, 1 lady reader.—The *Duc d'Aumale* and the *Duc de Monpensier* have each 1 aide-de-camp, 1 officier d'ordonnance, 1 secretary.—The *Princesse Adelaïde d'Orléans* has 1 lady of honour, 3 ladies, 1 chevalier d'honneur, 1 secretary, and 1 chef du secrétariat. A numerous list of medical officers, military commandants of palaces, and other functionaries are also attached to the court.

ORDRE ROYAL DE LA LÉGION D'HONNEUR.—The Legion of

Honour was instituted by a law of 29 Floréal, an 10 (1802), for the recompense of civil and military merit, as well as length of public service. The King is chief and grand master of the order, which is entrusted for its administration to a grand chancellor, and is composed of chevaliers, officers, commanders, grand officers, and grand crosses. The members are nominated for life, but lose their privileges by any act that causes the suspension or abolition of their rights as French citizens. By the last official statement the total number of members was 49,384, viz. 75 grand crosses, 192 grand officers, 797 commanders, 4,462 officers, and 43,858 chevaliers. The princes of the royal family, or of the blood, and all foreigners upon whom the king bestows the order, are not included in these numbers. Foreigners are only admitted, not received, into the order, and do not take the oaths. The decorations, which are commonly worn at the button-hole of the left breast, vary according to the different ranks. Every member of the Legion of Honour created before 1814, or who is a sub-officer or soldier, is entitled to a pension of 250 fr. per annum; but not the others. Among the foreign members of the order are 35 crowned heads and princes of royal blood. Attached to the Legion of Honour are the establishments for the education of the daughters, nieces, and sisters of the members, an account of which will be found under the head of *Public Institutions*. The grand chancellor resides in the hotel of the order, in the rue de Lille, where the offices of his administration are situated.

MILITARY GOVERNMENT.—The regular army of France was composed as follows in 1844 : Total force 344,000 men, of which 14,775 gendarmery, 53,154 cavalry, and 26,976 artillery. The whole cost to the country is put down in the budget of 1844 at 348,000,000 fr. The garrison of Paris, and its immediate neighbourhood, has been for some years past composed of about 30,000 men, and at present greatly exceeds that amount, in consequence of many soldiers being employed on the fortifications.

General Staff of the First Military Division, 1, rue de Lille. —*Staff of the Garrison of Paris,* 7, Place Vendôme.—*Court Martial,* 39, rue du Cherche-Midi.

NATIONAL GUARD.—The national guard of the department of the Seine consists of 12 legions of infantry for the 12 arrondissements of Paris, 4 legions for the banlieue; 1 legion of cavalry for Paris, and 2 squadrons for the 1st and 2nd, and half a squadron for the 3rd, of the banlieue. The total force of the national guard of Paris, though variable, may be stated at fully 55,000 men. Among the officers, (who are elected every five

years) there were, in 1843, 536 captains, 558 lieutenants, and 554 sub-lieutenants. The charge to the city for keeping up guard-houses, paying incidental expenses of staff, musicians, clerks, and miscellaneous charges connected with this branch of the service, amounted in 1842 to 759,858 fr. The effective force of the national guard of the banlieue exceeds 20,000. Each legion of infantry of Paris is composed of 4 battalions; those of the banlieue, two of 9, one of 6, and one of 7 battalions; the legion of cavalry called the 13th consists of 3 squadrons. The artillery of the national guard, which was disbanded in 1832, has not been re-organised. The état-major-général is on the Place du Carrousel.

MUNICIPAL GUARDS.—This force, under the orders of the Prefect of Police, consists of 3244 men and officers, of whom 692 are cavalry. Their barracks are to be seen in different parts of Paris. This fine corps, composed of picked men, and which, it is said, is about to be augmented, has been found most efficient in times of trouble, in maintaining or restoring the public tranquillity.

SAPEURS-POMPIERS.—The battalion of sapeurs-pompiers, or soldier firemen, consists of 829 men and officers, of whom a large portion are on duty every evening at the theatres, etc., with a strong reserve remaining in the guard-houses of the different arrondissements. The corps is under the orders of the Prefect of Police. A great number of fire-engines, etc., are at its disposal. (1)

FORTIFICATIONS OF PARIS.—By a law passed in 1841, a sum of 140 millions of francs was granted by the Chambers for raising a double line of defence round the capital. At various times projects of fortifying Paris have been entertained since the Revolution of 1789. Napoleon had one in view in the latter years of his reign, and while at St. Helena ordered a memorial to be drawn up of his intentions in this respect. On the approach of the allied armies in 1814 and 1815, a few works were hastily thrown up, which presented some show of resistance to their progress. Since the last Revolution, especially in 1832-34, the matter had been seriously debated in the legislature, but it was reserved for M. Thiers, and those who raised the war alarm in 1840, to realize such projects to their fullest extent. It forms no part of our duty to discuss the expediency of fortifying the capital; our duty is simply to describe what exists, or will yet exist; and we shall commence with transcribing a few words of the law passed by the Chambers. After the decla-

(1) The *sapeurs-pompiers* are efficient soldiers no less than active firemen, and are carefully drilled as well as trained in gymnastics.

ratory enactment that Paris is to be fortified, the 2nd article announces that the works will comprise—"1. A continuous enclosure (*enceinte continuée*), embracing the two banks of the Seine, to be bastioned and terraced, with 10 mètres (about 33 feet English) of encampment faced with masonry (*escarpe revêtue*). 2. Of outer works, with casemates." The latter (*les forts détachés*) are 14 in number. The general plan of the *enceinte continuée* presents 94 angular faces (*fronts*) each of the medium length of 355 mètres (about 1100 feet), with a continued *fosse*, or line of wet-ditches in front, lined with masonry, of the medium depth of 6 mètres : thence to the top of the embankments crowning the wall, on which will be ranged the artillery, is a height of 14 mètres, or about 46 feet. At different points will be placed drawbridges, magazines, etc., and several military roads of communication (*routes stratégiques*) will have to be formed. The distance of this regular *zone* or belt, from the irregular outline formed by the octroi wall of the capital, varies from 700 yards to nearly 2 miles. Taking as a point of departure the western point of Bercy, on the right bank of the river, it crosses the road to Charenton, traverses the avenues of St. Mandé and Vincennes, goes to the south end of Charonne, goes behind Pere Lachaise to Belleville, then to Romainville, and, crossing the Flanders road, reaches the Pont de Flandre at La Villette. Thence, passing westward, it passes to La Chapelle, St. Denis, crosses the great northern road, leaves Montmartre to the left, and traversing various routes, etc., passes by Clignancourt to Batignolles, etc., till it reaches the eastern point of the king's park at Neuilly, and, crossing the road, enters the upper part of the wood of Boulogne, and ends at Auteuil. Resuming the line on the opposite bank, it encloses the suburbs of Grenelle, Vaugirard, cuts the line of the Versailles railway (*rive gauche*), leaves Montrouge outside, passes Gentilly, traverses the plain of Ivry, and crosses the line of the Orléans railway before arriving at its limit opposite Bercy, on the left bank. The *forts détachés* present 61 *fronts*, and are so many small, but complete, fortresses, including magazines, barracks, etc. In adopting the line traced above, the first in order is the *Fort de Charenton;* 2. the *Fort de Nogent;* 3. the *Fort de Rosny;* 4. the *Fort de Noisy;* 5. the *Fort de Romainville;* 6. the *Fort de l'Est*, between the latter and Pantin; 7. and 8. *Couronne du Nord* and *Fort de la Briche*, one on the hither, the second on the thither side of St. Denis; 9. *Fort du Mont Valérien*, the most imposing of all; 10. *Fort de Vanvres;* 11. *Fort d'Issy;* 12. *Fort*

de Montrouge; 13. *Fort de Bicêtre;* and 14. *Fort d'Ivry.* Vincennes has also been greatly enlarged and strengthened. It is said that these forts are to be armed with heavy artillery on a new principle, having a range of 6,000 metres. Should such be the fact, almost the entire of Paris will be within their reach. It is impossible to fix with any certainty what will ultimately be the cost to the nation of these immense works, involving the purchase of so much property, independent of the vast expense of construction, arming, etc.

COURTS, TRIBUNALS, ETC.—The Minister of Justice is the supreme head of all the judicial courts in the kingdom, and keeper of the seals. To him belongs the superintendence of the entire judicial system, and of the body of notaries.

COURT OF CASSATION, Palais de Justice.—This is the supreme court of appeal from all the tribunals of France. It is divided into three chambers. In its collective capacity it can censure and regulate the cours royales, and can even, for grave reasons, suspend the judges from their functions, or send them before the Minister of Justice, to render an account of their conduct. It does not try causes from the beginning, but only sets aside sentences, in cases of informality or misapplication of the law; after which it refers the affair itself to a competent tribunal. Generally speaking, there is no appeal to this court from the sentences of the *juges de paix* or from those of military and naval courts. The time allowed for making an appeal, in civil matters, is three months; in criminal matters, misdemeanours, and breaches of police regulations, only three days.

The Court of Cassation is composed of a president, 3 vice-presidents, and 45 counsellors, nominated for life by the king, It is divided into 3 sections, of *requests,* of *civil* and *criminal* appeal. Annexed to the court of cassation are a procureur-général, six avocats-généraux, a chief registrar, all named by the crown, besides 4 under-registrars. A college of 60 advocates has the exclusive right of pleading in this court, and in the *king's councils.* The two civil sections have a vacation, like the other courts, from September 1 to November 1, but the criminal section always continues sitting.

COUR DES COMPTES.—This court is the next in rank to that of Cassation, and enjoys similar prerogatives. It examines all the principal accounts of the kingdom, and consists of a chief president, 3 presidents, and 18 masters of accounts, who form the chambers; there are besides 80 *référendaires,* who examine the accounts and report thereon, a procureur-général, and a registrar. It is divided into three sections or chambers, whose

jurisdiction extends over whatever relates to the receipts or expenditure of the kingdom.

Cour Royale, Palais de Justice.—This court is composed of a chief president, 5 presidents, 54 counsellors, and 6 auditor-counsellors; there are besides attached to it a procureur-général, 4 avocats-généraux, 11 deputy advocates, and a registrar. It is divided into 5 chambers; 3 civil, one of appeal from sentences for misdemeanours, and one for indictments. To constitute the *Court of Assize*, which holds two sessions monthly, and consists of one section or two, according to the number of prisoners for trial, the keeper of the seals, or the first president, appoints a certain number of its counsellors as judges. Audiences are held every day, except Sundays and holidays, from 9 till 12. There are in France 26 cours royaux, and the solicitors or attorneys attached to them, called *avoués*, are licentiates in law. They nominate a *chambre* for enforcing discipline and regulations.

Tribunal de Première Instance, Palais de Justice.—This court consists of 1 president, 8 vice-presidents, 56 judges, among whom are 20 judges of instruction, 8 supplementary judges, a procureur-du-roi, 22 deputy procureurs, 1 chief registrar, and 34 sworn registrars. It is divided into 8 chambers, five of which take cognisance of civil matters, the sixth, seventh, and eighth of cases of correctional police. The court sits every day except Sundays and Mondays. Vacation from September 1 to November 1.

Tribunal de Commerce, at the Exchange.—The judges of this court are heads of mercantile houses, elected for two years in a general assembly of merchants, and confirmed by the king. The tribunal is composed of a president, 10 judges, 16 deputy judges, and has a registrar, under-registrars, and huissiers. Attached to this court are 10 officers, called gardes du commerce, who apprehend such persons as the tribunal decides shall be arrested. (1)

Tribunal of Municipal Police, Palais de Justice.—The justices of the peace sit here alternately, and decide upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15 fr. A commissary of police acts as counsel for the prosecution.

Tribunaux de Paix.—In each municipal arrondissement there

(1) From August 1842 to August 1843, 44,162 causes came before this court, of which 33,795 were judged by default, 9,028 were defended, 792 settled by arbitration, and 547 remained undecided. In the same time 754 bankruptcies were declared, the liabilities in which amounted to 41,856,610fr., presenting an excess over the preceding year of 7,170,351fr.

is a *tribunal de paix*, presided by a salaried *juge de paix*, principally for the adjustment of disputes relative to money matters, which holds its sittings as follows :—1st arrondissement, 9, rue d'Anjou St. Honoré; 2d, 2, rue Pinon; 3d, 10, rue Hauteville; 4th, 4, Place du Chevalier du Guet; 5th, 20, rue de Bondy; 6th, 9, rue du Puits Vendôme; 7th, 32, rue du Roi de Sicile; 8th, 14, Place Royale; 9th, 88, rue St. Antoine; 10th, 7, rue de Grenelle St. Germain; 11th, 10, rue Garancière; 12th, 161, rue St. Jacques.

ADVOCATES.—The order of advocates is very numerous, comprising upwards of 900 members, and as a body justly celebrated for talent and learning. They have a bureau for gratuitous advice to the poor, which is open on Saturdays, from 1 till 3, at their library, in the Palais de Justice.

AVOUÉS.—The avoués act in courts of law as solicitors and attorneys; in certain cases they have the right of pleading; and they are subject to a chamber of discipline formed for each court. They must be licentiates in civil law, and must take the oath of an advocate. Their number is 210.

NOTARIES.—The number of Paris notaries, and who exercise their profession within the jurisdiction of the royal court, is 114 : they draw up wills, leases, mortgages, title-deeds of estates, and other deeds; they give security to the government, and, on retirement or death, their places are sold. Their chamber of discipline holds a meeting in the Place du Châtelet, 1, every Thursday evening.

HUISSIERS.—These officers, 150 in number, fulfil the duties of bailiffs, etc., attached to the different tribunals, and their services are required in protesting bills, etc.

COMMISSAIRES PRISEURS (appraisers and auctioneers).—Their number in Paris is fixed at 80. They have the exclusive privilege of appraising and selling by auction. This body is subject to the jurisdiction of the procureur du roi.

CIVIL ADMINISTRATION OF PARIS.—Offices at the Hôtel-de-Ville, open from 10 to 4 o'clock. The Prefect of the Department of the Seine is the chief municipal authority in the capital. Besides the duties common to the other prefects of the kingdom, he exercises nearly all the functions of an English mayor. He superintends all public buildings and establishments, edifices devoted to divine worship, public works, streets and public ways, military institutions, excise duties, markets, hospitals, benevolent institutions, direct taxes, public fêtes, Chamber of Commerce, and domains of the state. He also presents to the municipal council the estimates of expenses for the coming

year.(1) Under him is a *Council of Prefecture*, composed of 5 members, with a secretary-general.—The *Council-General of the Department* consists of 36 members, elected 3 by each arrondissement of Paris, and of 8 members, elected by the rural arrondissements of Sceaux and St. Denis. The members of each arrondissement form its municipal council, and as such are subject to the control of the council-general. There are also attached to the prefecture 2 auditors of the council of state; and a *comité consultatif*, composed of 10 members and a chief secretary.

Communal and Departmental Administration.—The *First Bureau* of this branch comprises the convocation of municipal councils of the rural districts, the administration of the rural property of the town, and the inspection of all markets, verification of deaths, funerals, etc.—The *Second Bureau* comprises the *Caisse de Poissy*. This fund pays ready money to graziers for all the cattle sold at the markets of Poissy and Sceaux, and the Halle-aux-Veaux, to the butchers of Paris, from whom it afterwards reimburses itself; it also collects the tax on the cattle destined for the consumption of the city.—*Inspection Générale du Pesage, Mesurage, et Jaugeage.* The officers of this bureau regulate all sales by large weights, measures, etc., in the halles, markets, wood-yards, etc., within the jurisdiction of the prefect of police.—The *Third Bureau* regulates the registration of public documents, and charges itself with the duty of indemnifying the holders of property sequestered to public uses. The *Fourth Bureau* revises jury lists, superintends elections of municipal councillors, etc.

Administration of Roads and Public Works.—This branch comprises 3 bureaux, which are charged with the formation and repair of roads, canals, bridges, quays, reservoirs, paving, etc. A fourth bureau, charged with the commission of the *Grande Voirie*, superintends the tracing and squaring of houses, direction of new streets, etc.

Administration of Public Instruction, Charitable Institutions and Hospitals, National Guards, Recruiting, etc.—All schools, colleges, and some of the expenses of public worship, the Chamber of Commerce, the Mont de Piété, tontines, the affairs of the gendarmerie, sapeurs-pompiers, etc., the recruiting

(1) By the accounts carried up to the 30th June, 1843, the municipal receipts of the year exceeded the expenditure by the sum of 2,325,737fr. For 1844 the receipts are estimated at 45,177,818fr., and the expenses a 136,000,000fr. A sum of 8,000,000fr. has been voted for improvements.

for the regular army, and the regulation of the national guards, come within the control of this department.

Administration of the Departmental Taxes.—This branch manages the assessment, collection, and recovery of direct taxes for the department, patents, etc. A committee of 6 members is charged with the distribution of the assessments.

The offices of the Treasurer of the City of Paris are at the Hôtel de Ville.

The financial service of the Department of the Seine is conducted by the following administrations:—*Direction de l'Enregistrement et des Domaines;* the bureaux of this branch are at the residence of the Minister of Finance.—*Direction des Contributions Directes,* 7, rue Poulletier, Ile St. Louis, which includes especial offices for the receipt and control of the taxes.

The *Administration of the Customs,* 1, rue Castiglione, is under the immediate direction of the Minister of Finance.—The *Administration of Indirect Taxes of the department of the Seine* is placed under the care of a director and other officers, at 10, rue Duphot.—The *Administration of the Octroi Duties* is managed by a council of 4 directors, at 1, rue Castiglone.

The *Administration of the Post-Office* is merged in that of the General Post-Office, rue Jean-Jacques-Rousseau, of which it forms a special division.

To the above may be added:—The *Direction of the Poste aux Chevaux,* 2, rue de la Tour des Dames, and 2, rue Pigale.

To each of the arrondissements of St. Denis and Sceaux there is a sub-prefect, with a council of 9 members.

Mairies.—Paris is divided into 12 municipal arrondissements, each headed by a mayor and two deputy-mayors, whose principal functions relate to the civil state. The prefect of the department, however, fills the office of central mayor. Each arrondissement comprehends 4 quartiers. The following list will show the situation of each mairie, and the quartiers which come within its jurisdiction:—1st *Mairie,* 9, rue d'Anjou St. Honoré. Quartiers: Tuileries, Champs Élysées, Roule, Place Vendôme. 2d *Mairie,* 2, rue Pinon. Quartiers: Palais Royal, Feydeau, Chaussée d'Antin, faubourg Montmartre. 3d *Mairie,* Place des Petits-Pères, near the Place des Victoires. Quartiers: faubourg Poissonnière, Montmartre, Mail, St. Eustache. 4th *Mairie,* 4, Place du Chevalier du Guet. Quartiers: Banque de France, St. Honoré, Louvre, des Marchés. 5th *Mairie,* 20, rue de Bondy, Quartiers: Montorgueil, Bonne Nouvelle, faubourg St. Denis, Porte St. Martin. 6th *Mairie,* 210, rue St. Martin. Quartiers: des Lombards, St. Martin des Champs, Porte St. Denis, Temple.

7th *Mairie*, 20, rue Ste.-Croix-de-la-Bretonnerie. Quartiers : St. Avoye, des Arcis, Mont de Piété, Marché St. Jean. 8th *Mairie*, 14, Place Royale. Quartiers : Marais, Quinze Vingts, faubourg St. Antoine, Popincourt. 9th *Mairie*, 25, rue Geoffroy l'Asnier. Quartiers : Hôtel de Ville, Arsenal, Ile St. Louis, la Cité. 10th *Mairie*, 7, rue de Grenelle. Quartiers : la Monnaie, St. Thomas d'Aquin, faubourg St. Germain, Invalides. 11th *Mairie*, 10, rue Garancière. Quartiers : École de Médecine, Palais de Justice, Sorbonne, Luxembourg. 12th *Mairie*, 262, rue St. Jacques. Quartiers : St. Jacques, Jardin du Roi, St. Marcel, Observatoire. —The offices of the *mairies* are open daily from 9 till 4; but on Sundays and holidays from 9 till 12 only. The mayors and deputy mayors sit every day from 12 till 2.

The arrondissement of St. Denis has 37 mayors and communes, that of Sceaux has 43 mayors and communes.

Timbre Royal.—Bureaux for the distribution of stamped paper are established in the different quarters of Paris, besides the central office in the rue de la Paix.

Electors and Jurors.—The numbers of persons qualified to vote at the elections of Deputies, members of the council-general of the department of the Seine, and councillors of arrondissements in the sub-prefectures of Sceaux and St. Denis, amount (1st January, 1844) to 20,339. Those qualified to vote at the two elections last named, but not at that for deputies, are 3127 in number; and, besides the above classes, there are 11,351 communal electors admitted to elect the members of municipal councils of the extra-mural communes. To the 20,389 political electors, and to the 3127 who are almost all jurors, there are to be added 410 jurors, who are not electors. The population of the department of the Seine being about 1,200,000, it follows that there is one elector for every 59 inhabitants. 1,500 jurors are chosen out of the total number for the annual assizes.

ADMINISTRATION OF THE POLICE.—Préfecture de Police, rue de Jérusalem, Quai des Orfèvres.—Offices open every day from 9 till 4 o'clock. The *Bureau de Sûreté* is open night and day. The authority of the prefect extends over the whole of the department of the Seine, the districts of St. Cloud, Sèvres, and Meudon, in the department of the Seine-et-Oise, and the market of Poissy, in the same department. He exercises his functions under the immediate authority of the ministers. The prefect delivers passports and permits de sejour; he represses vagrancy, mendicity, tumultuous assemblies, and prostitution; he exercises control over the furnished hotels, and the distribution of gunpowder and saltpetre; takes cognizance of the occupation of

workmen, etc., and causes succour to be afforded in case of fire, inundations, etc. He seizes prohibited goods, and unwholesome provisions offered for sale; verifies weights and measures, and confiscates such as are below the standard; fixes the price of bread; suppresses in the capital all establishments injurious to health; and superintends the supply of Paris with meat, corn, and other provisions. He exercises vigilance over hawkers; the safety, lighting, and cleaning of the public ways; the unlading of boats upon the Seine; the baths, brokers, porters, hackney-coaches and their drivers. It likewise belongs to him to apprehend and bring to justice all persons accused of misdemeanors or crimes. It is reckoned that the prefect of police employs about 2000 sergens de ville and police agents of all sorts.

The *Conseil de Préfecture* is composed of a president (the prefect), vice-president, secretary, and an unlimited number of councillors.

Conseil de Salubrité.—Held at the city prefecture every other Friday. It is composed of physicians, surgeons, etc., who consider upon the means of preserving the public health of the capital, the draining and cleaning of sewers, etc.

Passport Office.—At the Préfecture de Police, passports are delivered and *visés* from 10 to 4.

Bureau de l'Inscription des Ouvriers, 13, Cour du Harlay, at the prefecture.—At this office certificates, called *livrets,* are delivered to workmen, without which they cannot obtain work in any shop or of any master. Their entrance into employment is certified by the commissary of police of their master's residence, and their quitting it, by the commissary of the bureau de l'inscription.

Bureau de Vérification des Poids et Mesures, at the Ministère du Commerce.—New weights and measures are stamped at this office before they can be used in commerce; and inspectors verify every year those in use by tradesmen.

Commissaires de Police.—In each of the forty-eight *quartiers* of Paris resides a commissary of police, who superintends [illegible] cleanliness and lighting; takes cognizance of misdemeanors; makes the first examination of crimes and offences; delivers certificates to obtain passports upon the attestation of two householders. The commissaries are in continual communication with the people, and attend to the complaints they may have to make. Their residence is known at night by a square lantern of coloured glass hung at the door.

Secours aux Noyés et Asphyxiés.—Witnesses of accidents [illegible] the Seine and elsewhere are bound to afford the first aid, a[illegible]

to call the nearest physician or surgeon; or to make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one who gets to shore a drowning person, if he be restored; and 15 fr. if the efforts of art are fruitless. Eighty sets of apparatus are deposited upon the banks of the Seine.

La Morgue, Marché Neuf.—This is a place in which are deposited for three days the bodies of unknown persons who are drowned, or meet with accidental death. They are laid upon inclined planes, open to the inspection of the public, in order that they may be recognised by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense. The average number of bodies exposed annually is about 300, of which five-sixths are males.

Under the authority of the prefect of police are the municipal guards, and the corps of sapeurs-pompiers, as before mentioned, as well as the following functionaries: a commissary-general for the supply of fuel to the capital; an inspector-general of lighting and cleansing the streets; an inspector-general of the river and wharfs; a comptroller-general of the sale of firewood and charcoal; an inspector-general of the markets; a comptroller-general of the Halle-aux-Blés; an inspector-general of mineral waters; an inspector-general of steam-engines; a commissioner for visiting steam-vessels; two engineers to inspect railroads, etc. Under the direction of the prefect of police, officers de paix and sergents de ville (the latter a kind of military policemen, 1800 in number, dressed in a uniform, and wearing side-arms,) parade the streets during the daytime, and are stationed in all thoroughfares and places of public amusement, to prevent disturbances, and to apprehend offenders. During the night patrols of sergents de ville, aided by agents de sûreté, and a brigade of municipal guards, pass through all the streets of Paris every half hour. Municipal guards are stationed every night in all theatres, concert-rooms, etc., and, besides this, secret agents of police, chosen from among divers classes of society, and paid accordingly, are to be found in most public assemblies.

PRISONS.—During the middle ages the prisons of Paris were as incommodious and unhealthy as those of any city in Europe. The first amelioration took place in 1670; and in 1675 Louis XIV. reduced the number of them, retaining only nine. Notwithstanding these arrangements, the prison system experienced but little improvement. At the accession of Louis XVI. to the

throne, they were in a very bad state: labour was interdicted, and the inmates without classification. Upon the entrance of M. de Malesherbes to the administration, he ordered the lunatics, and those confined for political offences, to be separated from the criminals. The striking picture of abuses set forth by him attracted the attention of his successors; and upon M. Necker's coming into office, the amelioration of prisons was one of the first objects of his attention. The improvement was making considerable progress when it was arrested by the Revolution. The Constituent Assembly determined to reform the system, but the execution of the project was left to the succeeding legislative body. On the 29th of September, 1791, a law was passed which established houses *d'arrêt*, of justice, and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun, when the system of terror and arbitrary imprisonment filled the prisons with those who ought to have been for ever strangers to them. The 9th Thermidor put an end to that state of things; and those who had been the victims of persecution exclaiming against the administration of the prisons, public opinion united with them in demanding a change in the system. In 1795, in pursuance of a decree of the National Convention, separate prisons were appointed for the different classes of offenders, and the criminal and penal code was enacted, which fixed with greater precision the competency of the different tribunals. The changes effected in the criminal legislation since the Revolution have necessarily produced a sensible effect in the prison regulations. The improvement of the prisons has occupied a large portion of the attention of the municipality of Paris, and of the government; and the new buildings promise to produce the most happy results, not only for the prisoners, but also for the whole community. The transport of prisoners from one dépôt to another is performed more rapidly and decorously, and the disgusting *chaine*, traversing the country slowly with felons to the hulks (*galères*), is now abolished.

The prisons of Paris under the control of the civil authorities are nine in number, viz. for persons under accusation or under trial; debt; political offences and offences liable to only 1 year's imprisonment; for those condemned to death or to the hulks; juvenile criminals; and females; all of which are under the jurisdiction of the prefect of police. Besides these there is a military prison, under the jurisdiction of the minister of war. (1)

(1) In addition to the above, there are besides for the department of the Seine two houses of correction, one at St. Denis, the other for the suppression of mendicity at Villers-Cotterets.

For permission to visit any of the former, application must be made by letter to M. le Préfet de Police, à la Préfecture de Police.

La Force, rue du Roi de Sicile.—This prison is composed of buildings which were formerly the hotel of the Duke de la Force, but were converted to their present destination in 1780. A new prison for prostitutes, called *La Petite Force,* in contradistinction to the other, or *La Grande Force,* was erected about the same period. Since the beginning of 1830 these two prisons have been united, and the whole appropriated to the confinement of male persons committed for trial. Being situated in a low and crowded part of the town, and the buildings being both old and inconvenient, it has been decided that the whole establishment shall be removed to the new cellular prison building in the faubourg St. Antoine: this prison will contain 1200 separate cells. The prisoners are divided into separate classes; the hardened thieves, who are old offenders, form one; men committed for acts of violence, another; old men above 60 years of age are placed by themselves, and so are boys under 18 years of age; the other prisoners form two classes, those supposed to be the best disposed being kept by themselves. The prisoners sleep in large dormitories, which are comparatively clean and well ventilated; the dormitory of the boys is divided by strong partitions into small chambers, each containing a single bed, and in their ward a workshop is established. The other prisoners may work if they please; but as they are not as yet condemned, their labour is quite voluntary. An infirmary, bathing-room, *parloir,* and *cantine* are attached to the prison, as well as an advocates' room, in which prisoners can confer with their legal defenders. Each class has a yard for exercise. The sanitary regulations of this prison are very excellent, and are attended with the best results. The number of prisoners varies from 600 to 700, and the annual movement of the population of the prison nearly 10,000. On account of the increased number of prisoners, the chapel has been lately converted into dormitories.

Prison for Debtors, rue de Clichy. — This prison is of plain construction, airy and well situated; it holds from 300 to 400 persons, and is to receive further augmentations.

Ste. Pelagie, rue de la Clef.—This prison was formerly a convent of nuns, which was suppressed at the Revolution. After that period it was converted into a prison for debtors. It has only lately been appropriated to persons condemned to imprisonment for not more than a year, and to political offenders, either committed for trial, or sentenced to short terms of confinement. The internal arrangement of the prison has therefore

become entirely changed, and much improved. Political offenders are kept apart from the rest, and are at liberty to occupy themselves as they please. About 550 persons are generally confined here. The buildings are large and airy; as it contains political prisoners, the military discipline observed within, and in the immediate neighbourhood of, this prison is exceedingly severe. Persons condemned to forced labour are removed first to the *Nouveau Bicêtre,* rue de la Roquette, and thence to the various *Bagnes,* or hulks, at the sea-ports.

St. Lazare, 117, rue du Faubourg St. Denis.—This was the ancient convent of the Lazarists; but it is now converted into a general prison for females committed for trial, or condemned to imprisonment for terms not exceeding one year. The *Maison Centrale* to which they are sent for longer periods is at Clermont. This prison is divided into three sections, altogether distinct from each other: the first contains, 1, criminals committed for trial; 2, those who are undergoing a sentence of imprisonment. The second section is devoted to prostitutes condemned to short imprisonment for offences against sanitary or other regulations of the police, and those confined in the infirmary or the prison. Children under 16 years of age occupy the third section, and are kept by themselves. Each class has its separate infirmary, and to all are attached workshops, in which the prisoners are obliged to labour at different trades. The distribution and internal regulation of this prison are very good, and every encouragement is given to the prisoners who show a disposition of amendment. To this end they are allowed out of their earnings two-thirds, and their daily gain may amount to 1 fr. or 1½ fr. All sorts of manufactures are carried on here; the preparation of hooks and eyes, of cashmere yarn, and of phosphorus-boxes, being the chief. To this prison is also attached the general bakehouse of all the prisons, as well as the general laundry and linen-depot. A large chapel stands in the middle of the prison, and the women confined here attend service in it every Sunday. The number of females of all descriptions confined here is from 900 to 1,100, and the annual movement of the population of the prison is about 10,000. The interior service of this prison, as indeed of all institutions wherein females are detained or confined in the capital, is now confided to the *Sœurs de Charité.* No other attendants are permitted in the interior.

Dépôt de Condamnés, rue de la Roquette.—This prison is allotted to the reception of prisoners condemned either to forced labour in the *Bagnes* or to death. It consists of a pile of building

surrounding a large quadrangular court 180 ft. by 150 ft., three storeys high; the lower of which is occupied by workshops, etc., the two upper by the prisoners' cells. The greater part of the western side is allotted to the lodgings of the director, and other officers, the general linen store, etc. In this side, too, is the entrance, the porter's lodge, corps-de-garde, etc. A small court, added to the eastern side, is surrounded by the chapel and infirmary. At the same time that this prison is light, airy, and healthy, it is one of the strongest houses of confinement ever erected. A double court surrounds the whole, in which *surveillans* and sentinels constantly keep guard: the walls and iron fastenings are all of extraordinary solidity: each prisoner has a separate room, in which he is fastened at night; and there are *cachots*, or dark chambers, for refractory prisoners, as well as three condemned cells for prisoners under sentence of death. The average number of prisoners is 400. A fountain in the middle of the great court gives a constant supply of water, and every means is adopted for the cleanliness and health of the prisoners. The chapel is large and commodious, and service is performed in it every Sunday. This house, both for the style of its architecture and the excellent judgment that dictated its distribution, may be looked upon as a model for all others of the kind: the inspection of the prisoners is carefully attended to, and every improvement that humanity could suggest has been adopted. It was designed by M. Gau, built in the short space of 18 months, and cost 1,245,000 fr.

Maison Centrale d'Éducation Correctionnelle, rue de la Roquette.—This prison, which stands immediately opposite the last-named one, has the air more of a feudal castle than of a house of detention. It was planned by M. Lebas. It consists of a regularly hexagonal pile of building, with circular turrets at the angles, from each of which piles of building converge to a circular one in the centre. Six courts are thus inclosed, all of which are built on precisely the same model. The central building, which is perfectly isolated from all others, and is approached only by iron bridges, contains, below the level of the soil, in a large circular area, the kitchens: above these, on the ground floor, is the general *parloir*, so contrived that the prisoners of each section are kept by themselves, and that a guardian is always placed in a corridor between them and their visitors. Above the *parloir* is the chapel, forming the whole of the upper part of the building; this is so contrived that the prisoners of each division enter it separately, and, when once in, can see nothing in it but the altar and themselves. Each court

contains on the ground floor 2 workshops; while the three upper storeys contain 95 separate chambers, each 7½ ft. square by 8½ ft. high, with a window looking into the court, and a door opening into a corridor. The court contains a fountain in the middle, planted round with trees. The prisoners are divided according to age and size, and as much as possible according to their morality. Those of one court can never have any intercourse with those of another, except in the *ateliers*, and the strictest surveillance is maintained over the prisoners night and day. On the eastern side of the prison are the director's house, and other apartments for officers connected with the house: on the western is the infirmary, and a large well with a wheel attached to it, worked like a treadmill by some of the more robust prisoners. This supplies water to the whole of this as well as the opposite prison. A school of mutual instruction is established in the prison. The average number of prisoners is 400. A subsidiary prison for young offenders, previous to trial, is that of the *Madelonettes*, rue des Fontaines, but is not particularly worthy of notice.

Dépôt de la Préfecture de Police.—The prison adjoining the Prefecture was built in 1828, at an expense of 300,000 fr. It is a place of temporary confinement, where persons arrested are detained till examination takes place. It is divided into two parts: the Salle St. Martin is for those who can afford to pay for lodgings and accommodations. A building three storeys in height serves, on the first floor, for the detention of prostitutes; on the second for those accused of crime; and on the third for those arrested for minor offences.

The Conciergerie, in the Palais de Justice, is used as a depot for prisoners during their trial, and sometimes for notorious offenders before their committal. It is suited to the purpose from its proximity to the courts of justice. For the historical associations connected with this prison, and a description of the building itself, the reader is referred to the 9th Arrondissement.

Prison de l'Abbaye.—This was formerly a house of detention within the jurisdiction of the Abbaye of St. Germain des Prés, in the immediate neighbourhood of which it stands. It contains several dungeons below the ground, and is the most gloomy of all the places of confinement in Paris. The horrors which took place here during the Revolution are too well known to need further allusion. This prison now serves as a house of *arrest* for military offences: the house of *détention* is fixed in the Château of St. Germain. For permission to visit this prison application must be made to the Minister of War, but on account of the

strictness of military discipline great difficulty may be expected in obtaining it.

Connected with the prisons are the two following benevolent institutions:—

Société de Patronage des Jeunes Libérés de la Seine.—This excellent institution, founded in 1833, is intended for the management of young prisoners while in confinement, and for watching their conduct after the expiration of their punishment. Each member has one or more young prisoners under his own especial care, and whose patron he is. The most gratifying effects have already resulted from the efforts of this society, which is also assisted by government. The conduct of the prisoners is greatly improved, and the number of cases of recommittal diminished from 60 to 10 per cent. The government allows the society 60 centimes per day for 3 years for each prisoner taken under its charge; being the same allowance as that given to a colony at Mettray, near Tours, for young offenders sent thither from prison and employed in mechanical and agricultural work. An annual meeting for the distribution of prizes for good conduct, etc., is held at the Hôtel de Ville, and a report of the proceedings is published every year. M. Berenger, peer of France, is president of the society. The secretary's office is at No. 3, rue Furstemberg.

The other association, formed for a similar benevolent purpose, is called *La Société de Patronage pour les Jeunes Filles libérées et délaissées.* The president is M. de Lamartine, No. 82, rue de l'Université.

LAWS OF FRANCE AFFECTING BRITISH RESIDENTS.—The following is entirely extracted from the valuable work of M. Okey on this subject—a book that ought to be in the library of every person domiciliated in France. We have merely abridged a few of the more important subjects, and refer the reader for fuller information to the work itself.

Births.—The French law requires that every birth be declared to the mayor of the commune, or arrondissement in Paris, within three days after it takes place; and that the child be produced to the officer who registers the *acte de naissance.* The father, or, in his absence, the midwife, or medical man who attended at the birth, must make the declaration. The *acte* must be drawn up immediately after the birth, in the presence of two witnesses, and this is one of the few cases in which women may be good witnesses, as it may happen that they only have knowledge of the birth. It must state the day, hour, and place of birth; the sex, christian and surnames of the child, and the

names of the parents and witnesses, with their profession and domicile. This *acte* is usually drawn up at the mairie. Parties not complying with these formalities are subject to fine and imprisonment. An authentic extract from the mayor's register is valid, as a proof of birth, in England. Children born of foreigners are foreigners; but, when of age, they can claim the rights of French citizens.

MARRIAGES.—A marriage between two British subjects in a foreign country is valid in England in the two following cases: either when the marriage has been solemnised in the British ambassador's house or chapel by a minister of the church of England, or when the parties have married in the form established in the foreign country. For a marriage at the Paris embassy, one of the parties is required to make affidavit before the consul that they are of age, etc. But a marriage even between British subjects is not binding in France unless it be celebrated according to the French forms. The formalities required by the French law consist of publication by the mayor, declaration of consent of natural or legal guardians, proof of legal age, testimony of witnesses, etc., all of which may be learnt on application at the mairie, or from the *Code Civil*. Other modifications of the laws of marriage will be found in the work of Mr. Okey. According to the laws both of France and England, the wife, if previously belonging to another country, becomes, on marriage, a citizen of the same country as her husband; but an Englishwoman, married to a Frenchman, does not lose all her English rights. The law of settlements, in the case of a marriage between parties of different countries, is open to great difficulty, and a lawyer's advice is absolutely necessary in such cases. A settlement of English property effected in France in the English form will be binding in England; but to be valid in France, it must be made before a French notary previous to the marriage. The law of France does not take cognizance of our law of divorce.

DEATHS.—In case of death, a declaration thereof should immediately be made at the mairie by the relatives or friends of the deceased, or by the person at whose house the death took place. The body is then visited by a physician appointed by the mayor to ascertain the causes of dissolution, and cannot be interred without authorisation from him, nor until 24 hours after the decease, except in cases otherwise provided for by the regulations of the police. In case a deceased person leaves personal property, seals are affixed thereon by the juge de paix, till the heirs or legatees can establish their claims, in order that the effects may not be exposed to depredation; and in the

absence of the parties interested, the seals remain unbroken till they can take possession in person or by proxy. The affixing of seals may be required by the heir or representatives of the deceased, by any person interested in the property, by creditors, servants, etc. With regard to foreigners, the juge de paix proceeds to this formality of his own accord, as soon as intelligence of a death reaches him. The seals cannot be removed under three days from the time of their being affixed, or from the day of the burial, and only by the juge de paix on a formal demand.

Wills.—(The subject of wills is one of much importance, and it is desirable to have recourse to professional assistance in the drawing up of such documents.) Wills disposing of real property in England must, whether made there or abroad, be in writing, signed by the testator, or by another person in his presence by his direction, and attested in his presence by two witnesses. The same form is necessary for a will of personal property, wherever situated, if the testator has an English domicile. A will made in a foreign country, disposing of goods in England, must be proved in England. If the will is in a foreign language, the probate is granted of a translation by a notary public. Great inconvenience is experienced where an executor is not appointed to a foreign will. According to the laws of France, a will may be olographic, made by public act, or in the secret form:—An olographic will should be written throughout, dated, and signed by the testator. A single word in the hand of another person would render it null and void. The will by public act is received by two notaries in the presence of two witnesses, or by one notary in the presence of four witnesses; in both cases it must be read over to the testator in the presence of the witnesses; and mention must be made in the will of all these circumstances. If the will be dictated in a particular or provincial idiom, the notary will write it in correct language. The will must be signed by the testator, or, if he cannot write, express mention must be made in the will of his declaration to that effect. The will must be signed by the witnesses. When a testator makes a mystic or secret will, he must sign it, whether he has written it himself or caused it to be written by another. The paper containing it must be sealed. The testator must present it thus sealed to the notary, and six witnesses, at least, or cause it to be closed and sealed in their presence, and must declare that the contents of such deed are his will, written and signed by himself, or written by another, and signed by himself. The notary thereon draws up the superscription, which must be written on the paper, or on the sheet which serves as a cover,

and this must be signed, as well by the testator as by the notary and the witnesses. Persons who cannot read are not allowed to dispose of their property by a mystic or secret will. In case a testator cannot speak, but is able to write, he may make a mystic will, provided it is throughout written, dated, and signed by himself; and at the time of delivering it to the notary in the presence of witnesses, he writes at the top of the superscription that the deed which he delivers is his will. An English subject dying in France, but not domiciled there, may dispose of his property in England according to the English law: but all real property in France, though possessed by an English subject, follows the French law of succession. By the law of France, a testator, leaving at his decease one legitimate child, may dispose of not more than half of his property; if two children, of the third part; if there are more than two children, a fourth part only will be at his disposal. Under the title of children are included their descendants, in whatever degree, claiming in right of the child from whom they descend. Upon the failure of legitimate heirs, the property passes to the surviving parent.

Civil Rights.—All persons residing in France are subject to the police laws, and are bound to observe every regulation connected with the public safety. An important difference is to be remarked between *résidence* and *domicile*. A foreigner resident in France enjoys the same civil rights as are or may be granted to Frenchmen by the treaties with the nation to which such foreigner belongs; with this important addition in his favour, that by a liberal provision of the French law he enjoys the right of succession in France, although it may not be granted to French citizens in his own country. He cannot, however, establish his *domicile* in France without the King's express permission; this being obtained, he is then admitted to the participation and enjoyment of all the civil, though not of the political, rights of French subjects. A foreigner merely resident in France still continues subject to the laws of his own country, and his children are also foreigners, until they have complied with the law relative to the denization of children born of foreigners in France. A foreigner, after 10 years' domiciliation in France, may, on compliance with certain forms, become naturalized, by an *ordonnance du roi*. Letters of naturalization may be granted to foreigners, who have rendered essential service to the state, at the end of one year.

Arrest.—"By the French law, a foreigner not domiciled in France may, when a debt has become due, be arrested on a judge's order provisionally, and before payment of the debt has

been adjudged by the Tribunal; but it has been held that a Frenchman must be, in such cases, the original creditor, and not one who has become so by the assignment of a debt contracted by one foreigner with another; except in case of circulating securities, as bills." No foreigner in France, although admitted to the enjoyment of civil rights, can arrest another foreigner for debt. Arrest of foreigners must not be for less than 150 fr.; nor can it be made against foreigners domiciled in the country, unless by virtue of a judgment; and persons of 70 years of age are not liable to be arrested. Women are not liable to arrest for civil debts. Arrest neither prevents nor suspends proceedings and execution against the goods of the debtor. Arrest must not take place before sunrise nor after sunset; nor on fête days; nor in buildings dedicated to divine worship; nor at the seat of constituted authorities; nor in any house whatever, even in the domicile of the debtor, if entrance is refused, unless authorised by the Juge de Paix, who must in such case accompany the officer. The prisoner may demand to be taken to the President of the Tribunal de Première Instance, who will decide as an arbitrator.

Imprisonment for Debt.—The keeper of the prison, on receiving the prisoner, must enter in the prison-book, or register, the judgment which authorises the arrest. This must be written in a certain prescribed form, and must also certify the deposit of at least one month's prison allowance by the creditor, who must always make this deposit beforehand. A debtor may obtain his liberation by the consent of the creditor, and of all who have lodged detainers against him, given before a notary, or entered on the register of the prison; by the payment, when the debt is not commercial, of a third of the amount and costs, and giving for the remainder a surety accepted by the creditor, or approved by the Court; by the default of the creditor to deposit one month's prison allowance, fixed at 30 fr.; and by the prisoner having entered his 70th year. Whether the principal debt be of a commercial or a civil nature, imprisonment of a foreigner, in all cases, ceases after 2 years, if it does not amount to 500 fr.; after 4 years, when below 1,000 fr.; after 6 years, when below 3,000 fr.; after 8 years, when below 5,000 fr.; after 10 years, when above 5,000 fr. and upwards. In case of non-payment of prison-allowance, the debtor is entitled to an order of the court for his release, provided he apply before the money is paid; and he cannot again be arrested by the creditor, except on payment of all costs incurred by the former in obtaining his liberation, with a deposit of 6 months' allowance in advance, in the hands of the prison-keeper.

Acts.—In drawing up civil documents, the French law re-

quires that the year, day, and hour of the *acte* be mentioned, together with the christian names, surnames, ages, professions, and domiciles of all persons concerned in them. No abbreviation may be used, nor date inserted in figures.

Ambassadors, Consuls, etc.—By the law of nations, the hotel of an ambassador is considered as forming part of the territory of the nation which he represents. This privilege, however, does not invalidate the right of a child of a foreigner, born within the precincts of the hotel, to become a French subject on its coming of age. The person of the ambassador is free from arrest or any civil process, and so are his servants, secretaries, etc.; but the same privilege does not apply to the person of a consul. The duties of a consul are very extensive : he has to watch over the commercial interests of his nation; to protect his countrymen who may be in distress, and in some cases to exercise judicial authority over them. Those resident in seaports are bound to see that no vessel under their flag sails without all due claims being previously settled. In Paris the consular department is added to that of the embassy, and the office is in the same hotel.

Bills of Exchange.—By the law of France all endorsements upon bills of exchange, etc., are required to be special. Unless a bill of exchange is payable to order it cannot be negotiated. The holder of a bill of exchange protested for non-payment may, upon procuring the order of a judge, distrain the goods and chattels of the drawer, the acceptor, and the indorsers; which, when so taken, âre deposited in the hands of justice to answer the amount of the debt. Actions upon bills of exchange are limited to 5 years from the date of the protest, or from the last legal proceedings upon it. It is right to observe, that different and frequently contradictory opinions have been held by judges respecting the interpretation of the act of 1832, and of certain clauses of the code regarding bills of exchange, and all questions concerning "debt."

Witnesses to the execution of notarial instruments, according to French law, must be *men*, natives, 21 years of age, and having civil rights ; but in case of a will made by public *acte*, they must furthermore be neither legatees, nor relatives or connections, even to the fourth degree inclusively, nor even the clerks of the notaries by whom the *acte* is drawn up. A foreigner in France may be a good witness to a civil *acte*.

Duels.—It has been decided by the tribunals that, an individual having killed his adversary, an action may be maintained against him by the widow and orphans for damages.

Copyright.—The French law gives to the authors of works of

literature, and to composers, painters, engravers, etc., the sole property and disposal of their works, during their own lives; to their widows for life, if entitled to it under the marriage-contract; to the children of the author for 20 years from his decease, or from the decease of the survivor of him and his widow, if the latter takes a life-interest; to the author's other heirs or assignees (if he leaves no children) for 10 years from his decease. The copyright is possessed by dramatic authors during life, and by their families or heirs for 5 years after. The importation into France of works originating there, and pirated in a foreign country, is a misdemeanour. Authors, whether natives or foreigners, may dispose of their property to another person, who then becomes entitled to the same rights.

Port d'Armes.—Permission to carry arms may be obtained at any prefecture, but must receive a *visé* at each change of department. It is not transferable; it costs 15 fr., and is valid for only 1 year. The sportsman should always carry it about him, since any authorised guard may always demand to see it; and, if not produced, a summons before a tribunal may be made, which will be attended with expense. Sporting must not be on another's property without leave, and on no uninclosed property out of the season, the duration of which is generally from 1st Sept. to 1st March.

Fishing.—Every person is allowed to fish with the line only, the spawning-season excepted, in all rivers, canals, and navigable streams belonging to government, and in all dependencies of such streams, etc., where a fishing boat can pass. Every person fishing in private waters, without permission from the owner of the right of the fishery, is liable to a fine of from 20 fr. to 100 fr., besides damages.

National Guard.—Foreigners having acquired civil rights are liable to serve in the national guard; but in that case only.

Carriers.—The proprietors of public carriages are liable in France for the full value of objects entrusted to their care and lost, although the value of them may not have been declared. This does not apply to the luggage of a passenger, if given to the conducteur of a vehicle, without having been previously entered on the way-bill.

Innkeepers and masters of hotels, in France, are responsible for the property brought into their house by a traveller, and for all robberies committed by servants or strangers, except in the case of an armed or superior force, or where the property, being of a very considerable value, was not shown to them or the existence of it mentioned when the traveller came to

the hotel, especially if any negligence as to locking-up, etc., can be shown against the owner. Their responsibility holds good even if the traveller leaves the key in the lock of his door during the night, because he has a right to count upon the same security as if he were in his own house; but not so if he leaves the key in during the day, because that is held to be an act of imprudence. Innkeepers and persons letting furnished lodgings may detain the effects of a lodger in case of non-payment, except the clothes actually in use; they cannot, however, touch the goods of a deceased or departed guest, but must obtain the authority of the Tribunal de Première Instance to sell a portion of it, in order to satisfy their claim.

Servants, if hired by the day, are paid accordingly, and dismissed at pleasure; those hired by the year are paid by the calendar month, and are entitled to eight days' warning, or wages on being dismissed, but must, if required, serve the eight days. When the servant gives warning, or demands to be dismissed, the eight days are not payable unless the master requires the service of the party during that period. The contract for hiring is not binding upon the servant until money has been received as an earnest. The master is in all cases believed on affirmation as to the amount and payment of wages.

Apartments.—An apartment, hotel, house, or shop, may be rented in France either verbally or by writing. Leases are either executed before notaries or privately; they must be written on stamped paper, and care should be taken to observe all the formalities required by the law for *actes*. The rent is always payable at the end of each quarter or *terme;* the quarter-days being in reality on the first day of January, April, July, and October; but in all cases 14 days' grace are allowed when the rent exceeds 400 fr. per annum, and 8 days when under that sum. Foreigners in France are generally required to pay the month or *terme* in advance. The lessee, on quitting the premises, should return all keys, as a sign that tenancy is at an end, before the pay-day of the *terme;* the repairs requisite must have been completed, the rent paid, and proof of due payment of taxes having been made must be given. Any opposition on either side is noticeable by a juge de paix. A lessee may underlet or assign his lease, if there is no provision in it to the contrary; but he is responsible for the conduct of his tenant, and for his own rent as principal tenant to the proprietor. The assignee, or under-tenant, is not liable to the original lessor beyond the amount of rent due by the under-lease or assignment; but he cannot set up payment of rent made by anticipation to his own

landlord as a bar to a legal claim by the original lessor. A lessee who does not put upon the premises sufficient furniture or moveables to answer the amount of the rent may be ejected, unless he gives additional sufficient security. When a plan of the premises, or an inventory of their fittings, has been made by the contracting parties, the lessee is bound to restore every thing as he found it, excepting what may have perished or become damaged by time and fortuitous events. With this exception, the lessee may alter the premises as much as he pleases. If no plan or inventory has been made, the tenant is bound to give up possession of them in good condition. The lessee is liable for the damage in the case of fire, unless he can prove that it was communicated from a neighbouring house, or happened by accident, or by faulty construction of the premises he occupies. If during a lease repairs become absolutely necessary, the lessee is bound to suffer them; but if they last more than 40 days, the rent is diminishable in consequence. The cleansing of wells and sewers is at the expense of the lessor, if there is no provision in the lease to the contrary. In taking an apartment, as soon as the bargain is made with the proprietor, it is usual to give a trifle as earnest-money to the porter. Notice of quittal must be given 6 weeks, at least, beforehand, when the annual rent is under 400 fr., and a quarter when it is above that sum. As soon as notice is given, the tenant cannot refuse at a seasonable hour to show the apartments.

FORM OF A LEASE.

Je ——, propriétaire (*or*) principal locataire de —— maison, la loue à M. ——, (*or*) à Madame ——, (*or*) loue à M. ——, (*or*) à Madame ——, —— boutique, —— appartement, —— chambre, au —— étage, dans ladite maison (*describing them accurately*), pour —— années, qui commenceront à courir ce jourd'hui (*or the day*), pour —— prix (*the amount*), payable à (*the time of payment*), et sous toutes les obligations imposées aux locataires et réglées par le code civil.

Et moi (*the lessee*) prends la présente location comme et ainsi qu'elle est ci-dessus stipulée. Fait double entre nous, à ——, le —— mil huit cent quarante—. (*The signatures.*)

RECEIPT FOR RENT.

Je soussigné, propriétaire de —— maison, sise rue ——, No. ——, (*or*) principal locataire, (*or*) fondé de la procuration de M. ——, propriétaire de —— maison située, etc., ladite procuration en date du ——, dûment enregistrée, reconnais avoir reçu de M. ——, locataire de —— appartement au —— étage, (*or*) d'une boutique, de ladite maison, la somme de —— pour trois (*or*) pour six mois (*or*) pour un an, des loyers dudit apparte-

ment par lui occupé, échus le ——, et la somme de —— pour sa contribution de portes et fenêtres; dont quittance, sans préjudice du terme courant (*or*) de l'année courante (*or*) pour solde du dernier terme de loyer dudit M. ——.

A Paris, ce —— mil huit cent quarante —. (*The signature.*)

CHAPTER III.

PUBLIC INSTITUTIONS.

SCIENTIFIC AND LITERARY.

INSTITUT DE FRANCE.—The National Convention, by a decree of 1793, abolished all the literary and scientific societies, denominated *académies*, established during the reigns of Louis XIII. and Louis XIV.; and the arts and sciences seemed condemned to oblivion. After the fall of Robespierre, however, the Convention, upon the proposition of the Abbé Grégoire, appointed a committee for the preservation of the monuments of France; ordained the creation of the Polytechnic and Normal schools, the opening of the colleges, and founded the Conservatoire de Musique, the Conservatoire des Arts et Métiers, etc. By a decree of October 26th, 1795 (3 Brumaire, an IV.), the Convention founded the *Institut*, to replace the former academies, and the Directory appointed a certain number of members, who in their turn invited to join them such persons as they considered worthy. The Institute was originally divided into three classes: the first, of physical and mathematical sciences; the second, of moral and political sciences; and the third, of literature and the fine arts. Bonaparte, who was elected a member of the mathematical section of the Institute, on the 26th of December, 1797, having become Consul, divided the Institute into four classes, in 1803: the first comprehended the physical and mathematical sciences; the second had for its object the French language and literature; the third, ancient history and literature; and the fourth, the fine arts. Upon the Restoration, Louis XVIII. issued an ordonnance, dated March 21, 1816, by which, for the four classes of the Institute, four academies were substituted: viz. 1, the *Académie Française;* 2. the *Académie Royale des Inscriptions et Belles-Lettres;* 3. the *Académie Royale des Sciences;* 4. the *Académie Royale des Beaux-Arts,* and some of the most celebrated members being dismissed, others were substituted by royal nomination, and the academies were taken under the special protection of the king. In 1832, a fifth *Académie,* under

the name of *Académie des Sciences Morales et Politiques*, was refounded. The funds common to all the academies are managed by a committee of 10 members, two from each academy, presided by the Minister of Public Instruction. The nominations to vacant places are balloted for in each academy, subject to the approval of the king. The members of one academy are eligible to all the others, and in the proceedings and discussions in which they can take part. Each receives a salary of 1500 fr. Every time a member attends, he receives a counter to denote that he was present; were he not to attend during the year he is exposed to a pecuniary mulct, and, if he do not give satisfactory reasons for frequent absence, he is liable to expulsion. Each academy has its special rules and funds at its own disposal, and the library, collections, etc., are common to the five academies. The Institute comprises 217 members, besides 7 secretaries, 43 free academicians, who receive no salary, 33 associates, and 220 correspondents.

The *Académie Française* consists of 40 members; this section is specially charged with the composition of the Dictionary, and the extension and purification of the language. It adjudges an annual prize of 2000 fr. for poetry or eloquence, besides two annual prizes founded by M. Montyon, one for the work most useful to public morals, and another for some distinguished act of virtue displayed by one of the lower classes of society; it likewise awards a prize each year given by M. Gobert, of 10,000 fr. for the most eloquent work on French history, and accords a gratuity of 1,500 fr. every alternate year, the gift of Count Maillé de la Tourlanderie, to some deserving but indigent young man of letters. This academy meets every Thursday, at 3 o'clock.

The *Académie des Inscriptions et Belles-Lettres* is also composed of 40 members, and 10 free academicians, besides foreign associates and correspondents. The learned languages, antiquities, and monuments, are the objects of their researches and labours. Their attention is particularly directed to the translation of Greek, Latin, and Oriental works into the French language, and to the formation of archæological collections. (1)

(1) This Academy publishes—1. Ses Mémoires, 4to, more than 65 vols.; 2. Les Mémoires qui lui sont présentés par divers savants, 4to, 1 vol.; 3. Les Notices des Manuscrits, 4to, 16 vols.; 4. Les Mémoires sur les Antiquités de la France, 4to, 1 vol ; 5. L'Histoire littéraire de la France, 4to, 21 vols.; 6. Collection des Histoires de France, folio, 20 vols.; 7. Les Histoires des Croisades, Orientaux, Grecs et Latins, folio, 3 vols; 8. Les Ordonnances des Rois de France, 20 vols.; 9. Les Chartes et Documents

This academy adjudges an annual prize of 2000 fr. for memoirs, another annually, called the Gobert prize, of 10,000 fr., for the most profound work on French history, and one for medals founded by M. Hauteroche. The weekly meetings of this academy are held every Friday, at 3 o'clock.

The *Académie des Sciences* contains 65 members (including the two secretaries), 10 free academicians, and 8 foreign associates, besides correspondents. It is divided into 11 sections, as follows:—geometry, 6 members; mechanics, 6; astronomy, 6; geography and navigation, 3; general philosophy, 6; chemistry, 6; mineralogy, 6; botany, 6; rural economy and the veterinary art, 6; anatomy and zoology, 6; medicine and surgery, 6. The annual prizes adjudged by this academy are 1 of 3,000 fr. for physical sciences; 1 for statistics; 1 for experimental physiology; and 1 for mechanics. It also adjudges prizes for improvements in medicine and surgery; for discoveries relative to the treatment of patients; for the means of rendering any art or trade less insalubrious; for works or discoveries published in the course of the year upon objects of utility; and one by M. Delalande for the principal astronomical discovery or observation. To these have lately been added a yearly prize of 2,000 fr. for the advancement of mathematical science one year, and that of the physical sciences the next, alternately; also a yearly prize, founded by the widow of M. de la Place, the astronomer, to the most meritorious pupil of the year in the École Polytechnique. (1) Weekly meeting every Monday, at 3 o'clock.

The *Académie des Beaux-Arts* is composed of 41 members, including the perpetual secretary, and 10 free academicians, besides associates. It is divided into five sections, viz.:—painting, 14 members; sculpture, 8; architecture, 8; engraving, 4; musical composition, 6. It also distributes annual prizes for the best works of students in the arts, and those who are successful are sent to the French academy at Rome, and are educated there at the expense of the state. Weekly meeting every Saturday at 3 o'clock.

The *Académie des Sciences Morales et Politiques*, restored by an ordonnance of the King (26th October, 1832), is composed of 30 academicians, divided into 5 sections:—philosophy; moral philosophy; legislation, public right, and jurisprudence; politi-

relatifs à l'Histoire de France, et les Lettres des Rois de France, folio, 2 vols; 10. Le Catalogue des Chartes, folio, 4 vols.

(1) This Academy publishes—1. Les Procès-Verbaux de ses Séances, 4to, every Monday; 2. Le Recueil de ses Mémoires; 3. Un Recueil de Mémoires présentés par divers savants.

cal economy and statistics; history and the philosophy of history. At least one annual prize is given. This academy has 5 free academicians and also 5 foreign associates, among whom are Lord Brougham, Mr. Hallam, and Mr. M'Culloch. Weekly meeting every Saturday at 3 o'clock.

A perpetual secretary is attached to each academy, except to that of sciences, which has two. Each academy, besides its weekly meeting, holds a public annual sitting. The united annual meeting of the five academies takes place on the 1st of May. On public occasions the members of the Institute wear a costume of black, embroidered with olive leaves in green silk.

BUREAU DES LONGITUDES.—This society, formed in 1795, for the discovery of methods for the more accurate determination of longitudes at sea, and for the improvement of navigation by means of astronomical observations, holds its meetings at the Observatory. It is composed of 3 mathematicians, 4 astronomers, 3 adjunct astronomers, 2 navigators, 1 geographer, and 2 instrument-makers. It has at its disposal the Paris Observatory (where its members meet), and all the astronomical instruments belonging to government. It corresponds with the other observatories of France, and with those of foreign countries; and suggests to the government where it is desirable to establish others. The bureau is charged to draw up a work called *Connaissance des Temps*, or account of the motion of the celestial bodies, for the use of astronomers and navigators, and to publish it several years beforehand. It revises and corrects the astronomical tables and methods of longitudes, and devotes its attention to the publication of astronomical and meteorological observations. One of the members delivers annually, at the Observatory, a public course of lectures on astronomy. The bureau publishes every year the *Annuaire du Bureau des Longitudes*, which it presents to the king, with the *Connaissance des Temps*.

ACADÉMIE ROYALE DE MÉDECINE.—Previous to the Revolution, there was an Academy of Medicine and another of Surgery. The former was created in 1776, and the latter in 1731. Upon the formation of the Institute, the Medical Academy was annexed to the class of the sciences. By an ordonnance of December 20th, 1820, the Academy was restored. The object of its institution is to reply to inquiries of the government relative to everything that concerns the public health. It was definitively organized by royal ordonnances in 1829 and in 1835; and consists of 139 resident members, 14 free members, 25 country members, and 19 foreign associates. The

number of its correspondents is unlimited. The Academy holds public sittings every Tuesday, at 3 o'clock, at 8, rue de Poitiers, Faubourg St. Germain.

UNIVERSITY OF FRANCE.—The large and flourishing University of Paris was founded, it is said, by Charlemagne; its early celebrity, and the important part which it bore in the history not only of Paris, but also of France, are well known. The number of universities in France, at the commencement of the Revolution, was 10 or 12, independent of the various colleges and schools founded by different religious orders; but at that period the whole were dissolved. After various attempts to supply their place by the establishment of primary, secondary, and central schools in the departments, government adopted a plan of public education entirely new. For the courts of justice, which had succeeded to the ancient *Parlements* established in various parts of France, 25 courts of appeal were created in the principal towns, and the whole Ordre Judiciaire was made subordinate to a grand judge, Minister of Justice. In like manner, one imperial university, consisting of as many academies as there were courts of appeal, was established for all France, under the direction of a council and a grand master. Upon the restoration in 1814, Louis XVIII. abolished the office of grand judge, but retained the courts of appeal, now called *Cours Royales;* and at the same time did away with the council and grand master of the university, but kept up the academies. The council was afterwards re-established under the title of *Conseil Royale de l'Instruction Public,* and placed under the authority of the Minister of the Interior; and in 1822, the office of grand master, who is also Minister of Public Instruction, was restored. The council consists of 9 members, including the secretary. There are also 22 inspectors-general of studies. An academy in France therefore includes, in general, every establishment for education; and none whatever can be created without the permission of the Royal Council of Public Instruction. The University is composed as follows :—1. *les Facultés,* 2. *les Colléges Royaux et les Colléges Communaux;* 3. *les Institutions et Pensions;* 4. *les Écoles Primaires.* The University possesses a library, which is placed at the Sorbonne, and has special funds for granting pensions to superannuated and infirm teachers.

THE ACADEMY OF PARIS consists of 5 faculties—*Sciences, Letters, Theology, Law,* and *Medicine.* The 3 first faculties are established at the Sorbonne, and comprise the following professorships :—*Sciences:* physical astronomy, differential and

integral calculus, algebra, mechanics, descriptive geometry, chemistry, mineralogy, botany, zoology, and comparative physiology, with 8 supplementary professorships.—*Letters :* Greek literature, Latin eloquence, Latin poetry, French eloquence, French literature and poetry, philosophy, history of ancient philosophy, history of modern philosophy, ancient history, modern history, geography, foreign literature, besides 7 supplementary professorships.—*Theology :* dogmatic theology, morality, sacred scriptures, ecclesiastical history and government, sacred eloquence, Hebrew, with 5 supplementary professors.

The Faculty of Law is established at the École de Droit, Place du Panthéon. There are 17 professors and 8 supplementary ones, who lecture on the Civil code; civil and criminal procedure, and criminal legislation; commercial code; administrative law; French constitutional law; law of nations; Roman law; Pandects; history of law. To be admitted to follow these courses the student must bring a diploma of *bachelier-ès-lettres.*

The Faculty of Medicine, Place de l'École de Médecine, is composed of 26 professors, chosen by *concours,* but subject to the approval of the Minister of Public Instruction. They all receive a fixed salary from the government, varying from 2,000 fr. to 10,000 fr. A dean, the head of the faculty, is elected every five years. (1)

To all the above faculties a certain number of *professeurs-agrégés,* or assistant professors, are attached, from among whom the regular professors are chosen. The salaries of the professors vary from 2000 fr. to 8000 fr. All their lectures are public and gratuitous. Foreigners are admitted to them under certain regulations, which may be known on application at the seats of the faculties. (2)

(1) The following is a list of the professorships, with the names of the gentlemen attached to them :—*Anatomy,* Breschet; *Pathological Anatomy,* Cruveilhier; *Physiology,* Berard; *Medical Chemistry,* Orfila; *Medical Physics,* Martens; *Pharmacy and Organic Chemistry,* Dumas; *Hygiène,* Royer-Collard; *Medical Natural History,* Richard; *Operations and Bandages,* Blandin; *External Pathology,* Marjolin and Gerdy; *Internal Pathology,* Dumesnil and Pierry; *General Pathology and Therapeutics,* Andral; *Therapeutics and Materia Medica,* Trousseau; *Legal Medicine,* Adelon; *Obstetrics and Female Diseases,* Moreau; *Clinical Medicine at the Hopitals,* Fouquier and Bouillaud, at la Charité, and Chomel and Rostan at the Hôtel-Dieu; *Clinical Surgery at the Hospital,* Roux at the Hôtel-Dieu, Cloquet at the Hôpital de Clinique, Velpeau at the Charité, and Berard at La Pitié; *Clinical Obstetrics,* Dubois at the Hôpital de Clinique.

(2) In France there are 6 faculties of catholic theology, established at

DEGREES.—*Faculty of Sciences.*—To obtain the following degrees the candidates must be *bacheliers-ès-lettres*, and must pass the following examinations : *Bacheliers-ès-sciences mathématiques :* arithmetic, geometry, and algebra, plane trigonometry, analytical geometry, and the elements of physics, as taught in the royal colleges.—*Bacheliers-ès-sciences physiques :* elementary mathematics of 1st year of philosophy; elements of physics, chemistry, and the three branches of natural history, according to the programmes of the royal colleges.—*Licencié-ès-sciences mathématiques :* differential and integral calculus, and mechanics.—*Licencié-ès-sciences physiques*, chemistry and physics.—*Licencié-ès-sciences naturelles :* mineralogy, botany, and zoology.—To become a licentiate, the degree of bachelor must have been taken, and two courses of the faculty in the same year must have been followed.—*Docteur-ès-sciences :* candidates are required to sustain two theses on the subjects of one of the three licentiates' examinations.

Faculty of Letters.—*Bachelier-ès-lettres :* the candidates must be 16 years of age at least, and produce a certificate of having attended a course of rhetoric, and one or two distinct annual courses of philosophy. (1) *Licencié-ès-lettrès :* the candidate must be a bachelor of one year's standing, and have attended four courses of the faculty. The examination consists of compositions in French, Latin, and Greek, and in literary, philosophical, and historical questions.—*Docteur-ès-lettres :* he must be a licenciate, and sustain two theses; one in Latin on a philosophical subject, the other in French on a subject of ancient or modern literature.

Faculty of Theology.—The degrees of *bachelor, licentiate,* and *doctor*, are also conferred in this faculty. By an ordonnance of Dec. 25, 1830, no one can be a professor of theology without having taken the degree of *doctor* in that faculty; nor curate of a chief town of a department, or any higher functionary in the church, without being a *licentiate;* nor curate of a chief town of a canton without being *bachelor*, unless the functions of curate or officiating minister have been performed by him for 10 years.

Paris, Rouen, Bordeaux, Lyon, Aix, and Toulouse ; and 2 of protestant theology, at Strasburg and Montpellier. There are 9 faculties of law, at Paris, Caen, Dijon, Grenoble, Toulouse, Aix, Poitiers, Rennes, and Strasburg. Three faculties of medicine, at Paris, Montpellier, and Strasburg. Six faculties of sciences and letters, at Paris, Caen, Dijon, Grenoble, Montpellier, and Bordeaux.

(1) See "Manuel du Baccalaureat-ès-Lettres."

Faculty of Law.—To graduate in this faculty students must be *bacheliers-ès-lettres*, and must fulfil certain conditions of entering their names, etc. *Bachelier-en-droit:* two examinations are necessary for this degree, which is taken at the end of the second year; the first in the civil code and the Institutes of Justinian, the second in the civil code, and the codes of procedure, penal laws, and criminal process.—*Licencié-en-droit:* a third year's study is requisite for this degree, and two examinations, besides a public act, one in the Roman laws, the other in the civil and commercial codes, and in administrative law.—*Docteur-en-droit:* a fourth year is necessary for this degree; two examinations and a public act; one in Roman law, the other in the civil code, the law of nations, the history of law, and constitutional law.

Faculty of Medicine.—This faculty confers only the degree of *doctor*, for which a candidate must be a *bachelier-ès-lettres*, and pass an examination at the end of his first year; a second at the end of his third; and three other examinations, with a public thesis, at the end of his fourth. There are certain fixed periods of the year for entering names, etc.

The numbers of the students attending the faculties of the University of Paris cannot be exactly ascertained. For the courses of law they amount to about 3,000; those for medicine 2,000; and from 1,200 to 1,500 persons annually attend the courses of the professors of sciences. By a decree in 1840, of the Royal Council of Public Instruction, foreigners wishing to follow the courses of lectures of the faculties of law, letters, medicine, or the sciences, will be admitted to take out their first inscription on producing certificates of study or examinations, or other documents required in their own countries for admission into faculties of the same order, after these certificates have been recognised as equivalent to the French diploma of *bachelier-ès-lettres*.

COLLEGES AND SCHOOLS.—COLLÉGE ROYAL DE FRANCE, 1, Place Cambray, instituted in 1530 by François I.—At this college 27 professors give public and gratuitous lectures on the following subjects:—astronomy; mathematics; experimental philosophy; medicine; chemistry; natural history; natural and national law; history and ethics; the Hebrew, Chaldee, Syriac, Arabic, Persic, Turkish, Chinese, Mantchou-Tartar, and Sanscrit languages; Greek literature; Greek and Latin philosophy; Latin eloquence; Latin Poetry; French literature; political economy; archæology; history of legislation; besides one honorary professor for the Sclavonic languages and literature.

Musée Royal d'Histoire Naturelle, Jardin des Plantes.—A college or body of 15 professors gives lectures on the following subjects; zoology, mammiferæ and birds; zoology, reptiles and fishes; zoology, molluscæ and zoophytes; zoology, articulated animals; anatomy; comparative anatomy; general chemistry; practical chemistry; mineralogy; geology; botany; vegetable physiology; rural botany; cultivation of plants; physics applied to natural history. To these are added 1 honorary professor, 10 assistant naturalists, 6 assistant preparers, 1 librarian, and other officers, besides an establishment of 10 painters of objects of natural history, botany, etc.

Conservatoire des Arts et Métiers, 208, rue St. Martin.—This establishment, especially intended for the industrial education of manufacturers, mechanics, and other workmen, contains, according to the last regulations, 15 professorships of application of geometry; application of mechanics; mechanical technology; descriptive geometry; application of inorganic chemistry; application of organic chemistry; application of physics; agriculture; industrial economy; industrial legislation; and the drawing of machines. There is also established here a preparatory school of arts and trades for 450 boys, supported either entirely or in part at the expense of the state, besides boarders. They are instructed in arithmetic, algebra, elementary and descriptive geometry, elementary notions of physics, chemistry, mechanics, machinery, sketching and drawing of machines, and ornamental drawing.

École Normale, 115, rue St. Jacques.—This institution is intended for the education of young men who wish to become candidates for professorships. To be admitted, they must be between the ages of 17 and 23, must have taken the degrees of *bachelier-ès-lettres*, or *bachelier-ès-sciences*, and must have terminated their studies, philosophy included, in a royal college or in a « collége communal de plein exercice." The course of education in this school lasts three years. The establishment is administered by 6 directors, and has 37 professors, who govern the institution under the immediate control of the Minister and Council Royal of Public Instruction.

Besides these, there are in Paris five royal and two private colleges, between the pupils of which, and the royal college of Versailles, there is a general competition for prizes at the end of each scholastic year. To this effect eight or ten pupils of each class who have most distinguished themselves are selected, and the adjudication of the prizes is conducted with great pomp at the Sorbonne, in the presence of the whole corps universitaire.

The terms for board are 1,000 fr. a-year, besides 60 fr. for college dues, and 45 fr. for university fees. Music, dancing, etc., are extra charges. The royal colleges are each governed by an inspecteur-général des études, a proviseur, to whom is joined a censeur des études, and a steward. The colleges which receive boarders have also a chaplain, and two assistant-chaplains. The pupils of the institutions and pensions are obliged to attend the lectures in the royal colleges; and such as have private tutors are also admitted. The course of education comprises the Greek, Latin, English, and German languages; philosophy, physics, belles-lettres, mathematics, history, geography, writing, drawing, and music. The masters of authorized boarding-schools and academies pay but 15 fr. per annum for college dues, in addition to 45 fr. paid for university fees. When classes are very numerous they are formed into two divisions.

The following is a list of the colleges:—*Collége Royal de Louis-le-Grand*, 123, rue St. Jacques; 1,111 pupils, of whom 522 are boarders.—*Collége Royal de Henry IV.*, Place de l'Église Ste.-Geneviève; 856 pupils, of whom 486 boarders.—*Collége Royal de St. Louis*, 94, rue de la Harpe; 980 pupils, of whom 350 are boarders.—*Collége Royal de Charlemagne*, 120, rue St. Antoine; 830 day pupils.—*Collége Royal de Bourbon*, 5, rue Ste. Croix-d'Antin; 1,100 day pupils.—*Collége Stanislas*, 34, rue Notre Dame des Champs; 250 boarders.—*Collége Rollin*, or *Ste. Barbe*, 34, rue des Postes; 380 boarders.—To the above should be added the *Collége des Ecossais*, 25, rue des Fossés-St.-Victor; the *Collége des Irlandais*, 3, rue des Irlandais; and the *Collége des Anglais*, 73, rue du Faubourg du Roule. These establishments were founded at different epochs, and in different parts of the kingdom, by permission and under the control of the kings of France, for the education of young persons, British subjects, who might desire to prosecute their studies in France. Their administration is confided to ecclesiastics, being born subjects of the British crown, who exercise their authority under the superintendence of the Minister of the Interior. All these colleges will be found described in another part of this work, according to their respective localities. (1)

SPECIAL SCHOOLS.—Besides the colleges before mentioned, there are a number of schools for special purposes founded in Paris, mostly by government; of these we subjoin a list.

(1) In the departments there are royal colleges in all great towns. In small towns the colleges are called *colléges communaux*: these are private establishments aided by the commune, and subject to the surveillance of the authorities. The accounts of the university, as to the

École Polytechnique, rue Descartes, Montagne Ste. Geneviève.—A decree of the National Convention, dated 21 Ventose, an II. (March 11, 1794), created a Commission des Travaux Publics, and an École Centrale, the latter of which, by a decree of the 15th Fructidor, an III. (September 1st, 1795), took the name of École Polytechnique. The object of this most useful and justly-celebrated institution is to diffuse the knowledge of the mathematical, physical, and chemical sciences, and the graphic arts; to form pupils for the artillery, engineering, bridges and highways, mining, and other departments, into which persons cannot be admitted without having studied in this school. A great number of excellent officers, engineers, and scientific men have been educated in this establishment. Pupils are admitted from the age of 16 to 20. Every year candidates for admission undergo a very severe examination in Paris and the departments. The terms are 1000 fr. a-year, the pupils also providing themselves with a uniform, books, and other objects necessary for the pursuit of their studies. The King has founded 24 scholarships, of which 8 are in the nomination of the Minister of the Interior, 12 of the Minister of War, and 4 of the Minister of the Marine. The affairs of the school are under the superintendence of a council of amelioration, a council of instruction, and a council of administration. The period allowed for study is two years, to which in certain cases a third year is added, The number of pupils is about 300. In 1843, 166 were admitted. Strangers cannot visit this school without permission from the Minister of War. (1) There is an *École d'Application* at Metz, to which 106 pupils passed in 1840 from the metropolitan institution.

École Royale des Ponts et Chaussées, 10, rue Hillerin Bertin.—This school consists of about 100 pupils, taken from the *École* Polytechnique, who receive instruction in the art of projecting and constructing routes, canals, bridges, etc., also whatever concerns the different branches of civil engineering.

number of students and the amounts of the fees received for their education, during the last scholastic year, show the following results :—

	No. of Students.	Sums received.
In the 41 royal colleges . .	10,975	383,544 fr.
317 communal colleges	22,058	427,693
101 institutions . . .	8,378	250,620
1,007 boarding-schools .	23,538	473,773
Totals . . .	64,649	1,535,540 fr.

(1) The fullest information on this remarkable institution will be found in the publication called "Programme des Études."

ÉCOLE D'ÉTAT-MAJOR, 136, rue de Grenelle.—This school is destined to form pupils for the staff-service. The usual term of study is two years, when those pupils who have passed the examinations with honour are appointed in their turns, as vacancies occur, to lieutenancies of the staff, but are attached during four years to infantry or cavalry regiments of the line.

ÉCOLE DES MINES, 34, rue d'Enfer.—At the head of this school is a *Conseil des Mines,* which directs all affairs relating to mining operations.

ÉCOLES ROYALES VÉTÉRINAIRES, ET BERGERIES ROYALES.—The former are three in number, at Alfort near Paris, at Lyons, and and at Toulouse. The latter, for the breeding and treatment of cattle, are at Rambouillet, Perpignan, La Haye Vaux (Vosges), and Mont Caruel, Pas de Calais.

ÉCOLE DES CHARTES, at the King's Library, rue de Richelieu.—This institution was founded by Louis XVIII., for encouraging the study of the ancient manuscripts contained in the different libraries, and the depots of the archives of the kingdom. To this end the keepers of the records and the king's librarians receive an addition to their salary to teach young men (nominated by the Minister of Public Instruction) palæography, or to understand and decipher ancient charters. Each pupil has 600 fr. a-year.

ÉCOLES DES LANGUES ORIENTALES VIVANTES, at the King's Library, rue de Richelieu.—7 professors are attached to this establishment, and lecture on the following languages :—Pure and Vulgar Arabic; Persian; Turkish; Armenian; Modern Greek and Greek palæography; Hindoostanee.

ÉCOLE DE PHARMACIE, 13, rue de l'Arbalète.—There are 10 professors attached to this school, who lecture on drugs, chemistry, natural history, and botany. Apothecaries must be examined at this school before they can practise as such.

ÉCOLE DES BEAUX ARTS, 16, rue des Petits Augustins.—This school is divided into 2 sections, painting and sculpture, and architecture. Lectures are given gratuituously on every subject connected with the arts by 21 professors.

ÉCOLE ROYALE GRATUITE DE DESSIN, DE MATHÉMATIQUE, ET DE SCULPTURE D'ORNEMENT, en faveur des arts mécaniques, 5, rue de l'École de Médecine.—This institution is for the instruction of artisans in the principles of drawing and architecture; lectures are also given on geometry, arithmetic, mensuration, timber-cutting, etc.

ÉCOLE ROYALE, SPÉCIALE, ET GRATUITE DE DESSIN POUR LES JEUNES PERSONNES, 7, rue de Touraine.—This school, for the instruction of young women intended for the arts or manual pro-

fessions, affords the means of studying figures, landscapes, flowers, etc. (1)

École Centrale des Arts et Manufactures, 1, rue des Coutures St. Gervais, founded in 1828, and established on the plan of the old École Polytechnique, for the education of persons intended for civil engineers, directors of manufactories, builders, and teachers of the application of the sciences.

École et Maison d'Accouchement, 3, rue de la Bourbe. There are 525 beds attached to this institution.

Conservatoire de Musique et de Déclamation Lyrique, 11, faubourg Poissonnière.—This institution was founded for the instruction of young persons of both sexes in singing, music, etc. A numerous body of the first professors of both sexes give gratuitous instruction here to more than 450 pupils, and a very valuable musical library, open daily to the public from 10 to 3, is also attached to this establishment.

École d'Équitation.—The most celebrated is under the direction of Messrs. Franconi, of the Cirque-Olympique. Others will be found, at 95 bis, rue St. Lazare; 10, rue Duphot; 42, faubourg Montmartre; one to the left of the church of the Madeleine (Kuntzmann's), and several others of considerable reputation in various parts of the capital.

Gymnase, 6, rue Jean Goujon, Champs-Élysées.—At this institution, conducted by M. Amoros, instruction is given to pupils of both sexes in gymnastic exercises on the most approved principles. It is very well attended.

Société des Amis de l'Enfance.—This society, formed for the protection and instruction of male children, is under the protection of his Royal Highness the Comte de Paris. Demands for admission must be addressed to the secretary of the Council, 24, Place St. Germain l'Auxerrois.

Institutions and Pensions.—These establishments correspond to academies and boarding-schools in England, but are under the superintendence of the Royal Council of Public Instruction. In Paris there are 34 *Institutions* or preparatory schools for the colleges, and 196 *Pensions*. The number of Institutions for young ladies is 63, and of *Pensions* 156. There are besides in the rest of the department of the Seine a considerable number of institutions and pensions for male and female education,

(1) *Écoles Gratuites de Dessin* have been established by MM. Charles and Dupré, rue St. Avoye and faubourg St. Antoine, and in the court of the Petites Écuries. They are opened in the evening, and are assiduously frequented by laborious workmen. In the Schools of Design instruction is given gratuituously to nearly 4000 scholars.

exclusive of the smaller schools, which in Paris and its vicinity amount to more than 500. For a list of the best, see DIRECTORY.

ÉCOLES NORMALES ÉLÉMENTAIRES.—These useful institutions are designed to form school-masters and school-mistresses. They are two in number, one for men, 4, rue des Bernardins, and the other for women, at the Halle-aux-Draps. The lectures are delivered three days a-week, and occupy three months. The pupils are taught reading, writing, arithmetic, linear-drawing, penmanship, and church-singing. No one is admitted without producing a certificate signed by the mayor and rector of his or her parish, or an authorisation delivered by the committee of public instruction.

Gratuitous lectures for workmen have been established by the *Association Polytechnique*, in the 3d, 6th, 8th, and 12th arrondissements.

ÉCOLES PRIMAIRES SUPÉRIEURES DE LA VILLE DE PARIS.—The name of these schools sufficiently indicates their object. They form the fourth class under the direction of the Royal Council of Public Instruction, and are very numerous.

Adult Schools.—There are in the department of the Seine 53 schools or classes for adults, containing 7,000 persons in Paris, 371 in the arrondissement of St. Denis, and 1,085 in that of Sceaux.

Ouvroirs.—These are useful establishments kept up by the administration of hospitals for furnishing work to young girls; there are 1 or more in each arrondissement; their total number is 29, and the children frequenting them are 1,595.

Of the Écoles Primaires for children, there are 24 Écoles Mutuelles (Boys), containing 5,600 Scholars; 27 Écoles Simultanées (Boys) 7,047; total (Boys), 12,647.—28 Écoles Mutuelles (Girls), 5990; 27 Écoles Simultanées (Girls), 5,260; total (Girls), 11,250. The expense of all the Écoles Primaires to the municipality is about 240,000 fr. annually, and to the administration of hospitals about 330,000 fr. The funds contributed by charitable associations to some of the above-mentioned schools amount to 46,800 fr., giving the total cost of primary instruction per annum, 616,800 fr. Elementary singing is taught in all these schools; and special singing-schools have been established, on the mutual instruction principle, to the number of 52. The monitors in them receive prizes according to merit. The salaries of the teachers are, for masters 1800 fr., for mistresses 1500 fr. per annum; and all are either provided with a house, or receive an allowance of 300 fr. towards their rent. If they hold an evening class for adults they are paid in addition, the masters 300 fr., the mistresses 200 fr. (1)

(1) The Écoles Primaires for all France, according to the last returns,

Salles d'Asile, or *Infant Schools*, are rapidly forming all over Paris. There are at present 23 such establishments, and they receive during the day between 4,000 and 5,000 children. The society for the promotion of these schools holds its meetings at 32, rue de Clichy, where the Inspectress-general resides. (1)

We may add to the foregoing account of the state of public instruction in the capital a notice of a grand and admirable institution, which, although not situated within Paris, is still immediately and closely connected with it.

The *Maison Royale de St. Denis* is devoted to the instruction of the daughters, sisters, and nieces of members of the legion of honour. It was originally established by Napoleon in the Château of Écouen, under the superintendence of Madame Campan, and has been rendered illustrious by the peculiar favour of the Emperor, who often visited it; by the Letters and the enlightened cares of its excellent governess; and by the numbers of accomplished and distinguished women who have received their education within its walls. Since 1815 it has been fixed in the vast buildings of the confiscated Abbey of St. Denis, and according to the latest regulations is thus constituted:—The Queen is protectress of the institution. The Grand Chancellor of the Legion presents the higher functionaries of the house to the crown for appointment, and names the other functionaries b his own authority. All pupils are nominated by the King, on the presentation of the Grand Chancellor. The establishment consists of a lady superintendent, 6 ladies dignitaries, 12 ladies of the 1st class, 40 ladies of the 2d class, 20 novices, besides candidates for the noviciate, and about 600 pupils, of whom 400 are taught gratuitously, the remainder being educated at the expense of their families. The superintendent, dignitaries, and governing members of the institution wear orders and decorations corresponding to those of the members of the legion of honour; and retiring pensions are allowed them after a certain number of years. A most accomplished education is given to the pupils; and the young ladies who are brought up here receive all the advantage that can result from a well-matured system of collegiate instruction, aided by eminent professors of the fine arts and music. 3 almoners and a large me-

contained 1,388,964 boys, 943,616 girls; total, 2,332,580. The expense of communal schools was 9,017,427 fr., and the votes of councils-general for maintaining them amounted to 4,231,608 fr.

(1) The most authentic accounts of the institutions for public instruction in France are to be found in the "Almanach de l'Université," and in the "Reports" of the prefect of the department.

dical staff are attached to the service of the establishment, and the care and attention paid to the confort as well as health of the pupils are very great. At the same time the rules of the house are exceedingly strict, without being severe; all the members of it wear the same uniform, black dresses, black bonnets and gloves, with aprons and collars; all dine together, and are subjected to almost military discipline. Frequent examinations take place, and prizes are bestowed according to merit. Permission to visit the establishment is granted by the Grand Chancellor on a written application.

Two succursal houses, belonging to this institution, and conducted upon the same plan, are established, one in the rue Barbette, at Paris, the second at the Maison des Loges, in the forest of St. Germain. These contain jointly 400 gratuitous pupils, and are superintended by the ladies of the Congregation de la Mère de Dieu.

MUSEUMS, ETC.—We here only give a list of the museums, libraries, etc., for the convenience of reference; full descriptions of these institutions will be found in their proper places in other parts of this work, according to the arrondissements in which they happen to be situated.

Louvre.—Musée des Tableaux; 1,406 pictures of Italian, Flemish, Spanish, and French schools of old masters and deceased modern artists.—*La Salle des Bijoux.—La Salle des sept Cheminées,* containing copies of some of Raphael's finest frescoes.—*Musée Grec.—Salle du Trône,* containing ancient and modern colossal vases, etc.—*Musée Égyptien;* collection of Egyptian and Etruscan antiquities, etc.—*Musée des Tableaux Français.* —*Musée des Tableaux de la Galerie Espagnole;* 446 pictures of the Spanish schools with a few Italian.—*Musée Standish.—Musée des Dessins;* 1,298 drawings of masters of all schools.—*Musée de la Marine;* Collection of models of vessels, naval objects, etc.—*Musée des Antiques;* 1,100 ancient statues, sculpture, etc.—*Musée de la Sculpture Moderne;* Collection of works of Jean Goujon, Jean Cousin, Michel Angelo, Coysevox, Puget, etc.

All these museums are open to students, and foreigners, with passports, on Tuesdays, Wednesdays, Thursdays, Fridays, and Saturdays; and to the public on Sundays, from 10 to 4.

Musée Royal du Luxembourg. Pictures and sculptures by living modern artists. Open to students and foreigners every day except Monday; and to the public on Sundays; from 10 to 4.

Musée Monétaire, at the Hôtel des Monnaies, 11, Quai Conti. Collection of medals, moneys, dies, etc. Open to foreigners, with passports,) Mondays and Thursdays; to the public, Tues-

days and Fridays; from 12 to 3.—For special permission to see coining, write, post-paid, to M. le Président de la Commission des Monnaies, à l'Hôtel des Monnaies, Quai Conti.

Musée d'Histoire Naturelle, Jardin des Plantes. Galleries of zoology, mineralogy, and geology, comparative anatomy, botany, botanical garden, and menagerie, all of which are open to the public every Tuesday and Friday, from 2 to 5, while to students and strangers with tickets, the first four are open on Mondays, Thursdays, and Saturdays, from 11 to 3; the gallery of botany on Mondays and Thursdays, at the same hour; and the school of botany, on Mondays, Thursdays, and Saturdays, from 3 to 5 o'clock. The library is open to the public from 1st April to 1st September, every day, Sundays and Fridays excepted, from 11 to 3, and from 1st September to 1st April at the same hours on Tuesdays, Thursdays, and Saturdays. The ménagerie is open daily from 11 to 6 in summer, and from 11 to 3 in winter. For tickets apply, with passport, at the office of administration. The garden is open daily.

Musée d'Artillerie, 3, Place St. Thomas d'Aquin. Valuable collection of arms and armour. Open to visitors with passports on Thursdays, from 12 till 4.

Galerie des Plans des Forteresses de France, at the Hôtel des Invalides; can be visited only with permission from the Minister of War, which, however, is easily obtainable.

Conservatoire des Arts et Métiers, 208, rue St. Martin. Models of machines, instruments, etc. Open on Sundays and Thursdays, from 10 to 4; and, with passports, on Tuesdays, Wednesdays, and Saturdays, from 11 to 3. Library open every day, Friday excepted, from 10 to 4 o'clock.

Cabinet de Minéralogie, 46, rue d'Enfer. Open to foreigners and students daily, with permission from the Director (for which write post-paid); to public, on Thursdays, from 11 to 3.

Cabinet d'Anatomie, at the École de Médecine. Open to students and bearers of permissions daily; and to public on Thursdays. A portion is open from 11 to 12, and the rest from 11 to 3. Closed from 1st September to 1st November. (Apply to porter.)

Musée Dupuytren, rue de l'École de Médecine. Open same days and hours, and closed from September 1 to November 1. (Apply to porter.)

Cabinet de Médailles et Pierres Gravées, at the Bibliothèque du Roi. Open every day except Sundays and fête days, from 10 to 3.

Jardin Botanique de la Faculté de Médecine, 46, rue d'Enfer.

Open from 1st May to 31st August, from 6 to 10, A. M., and from 3 to 7 P. M., except on Sundays and festivals.

Besides these, there are the following private collections, but to which most of the proprietors grant admission with great difficulty, and only on a proper introduction being obtained:— *Paintings by Old Masters:* Marshal Soult, 57, rue de l'Université; Duke de Feltre, 10, rue Barouillère; Baron James Rothschild, 15, rue Laffitte; M. Kalkbrenner, 52, Faubourg Poissonnière; Count de Demidoff, 105, rue St. Dominique.— *Paintings by Living Masters:* M. Paturle, 23, rue du Paradis Poissonnière; M. Hope, 121, rue St. Dominique, S. G.; Baron Delessert, 174, rue Montmartre; M. le Marquis de Cypierre, 102, rue Neuve des Mathurins. — *Paintings, Statuary, Antiquities, Curiosities,* etc: Collection of the late M. du Sommérard, Hôtel Cluny, rue des Mathurins St. Jacques (this curious collection has been bought by the city of Paris); Count Pourtalès, 7, rue Tronchet; M. de Cambacérès, 21, rue de l'Université; M. Panckoucke, 14, rue des Poitevins; M. Odiot, 20, rue de l'Oratoire, Champs-Élysées; M. Irisson, 10, rue d'Antin; M. Sauvageot, 56, rue du Faubourg Poissonnière; Duke de Luynes, 33, rue St. Dominique. — *Numismatic:* M. Rollin, 12, rue Vivienne; M. Collot, 28, quai d'Orsay. — *Birds and Shells:* M. Da Gama Machado, 3, quai Voltaire. — *Botany:* Baron Delessert, 174, rue Montmartre. — *Herbary*: M. Adrien de Jussieu, at the Garden of Plants. — *Cryptogamic Herbary:* Colonel Bory de St. Vincent, 6, rue de Bussy. — *Mineralogy:* M. Brongniart, 71, rue St. Dominique; M. Cordier, at the Garden of Plants.

PUBLIC LIBRARIES.—*Bibliothèque du Roi,* 58, rue Richelieu. Nearly 1,000,000 books and printed pamphlets, 80,000 MSS., 100,000 medals, 1,400,000 engravings, 300,000 maps and plans. Open every day to the public (except Sundays and holidays), from 10 to 3. Vacation from Sept. 1 to Oct. 1.

Bibliothèque de l'Arsenal, rue de Sully. Contains 200,000 vols. and 6300 MSS. Open every day, except on festivals, from 10 to 3. Vacation from Sept. 15 to Nov. 3.

Bibliothèque de Sainte Geneviève, 2, rue Clovis, 250,000 vols., 3,000 MSS. Open every day, except festivals, from 10 to 3; and in the evening from 7 to 10. Vacation from Sept. 1 to Oct. 15.

Bibliothèque Mazarine, at the Institute, 23, Quai Conti. 200,000 vols., 3,700 MSS. Open every day, except Sundays and festivals, from 10 to 3. Vacation from Aug. 1 to 31.

Bibliothèque de la Ville, 35, Quai d'Austerlitz. 55,000 vols. Open every day, except festivals, from 10 to 3. Vacation from Aug. 15 to Oct. 1.

Bibliothèque de l'École de Médecine, 12, Place de l'École de Médecine. 30,000 vols. Open daily to students, and to the public on Thursdays, from 11 to 3.

Bibliothèque du Musée d'Histoire Naturelle, at the Jardin des Plantes. 30,000 vols. and 15,000 pamphlets. Open from Sept. 1 to April 1, on Tuesdays, Thursdays, and Saturdays, from 11 to 3; from April 1 to Sept. 1, every day (Sundays and Fridays excepted), from 11 to 3.

Bibliothèque de l'École des Mines, 34, rue d'Enfer, 6000 vols. Open on Tuesdays and Fridays from 11 to 3, and every day to students and strangers, on permission obtained from the Director of the establishment.

Bibliothèques de l'Université, et de la Faculté de Théologie, at the Sorbonne. Contain together 50,000 vols. Open on Mondays, Wednesdays, and Fridays, from 10 to 2, except when any of these days is a festival.

Bibliothèque de l'Institut, 23, quai Conti (at the Institute), 100,000 vols. To be admitted to this library a personal recommendation from a member of the Institute is needed, which however is generally granted with great liberality.

Bibliothèque de la Chambre des Députés, at the Chamber, 50,000 vols. To be admitted to this library, a personal permission from one of the questors of the Chamber, or from the librarian, is necessary.

Bibliothèque de la Chambre des Pairs, at the Luxembourg. 11,000 vols. Permission must be obtained from a Peer.

Bibliothèque du Conservatoire de Musique, 11, faubourg Poissonnière; a valuable collection of music and musical works. Open daily, from 10 to 3, Sundays and festivals excepted.

Bibliothèque du Conservatoire des Arts et Métiers, 208, rue St. Martin. 12,000 vols., on mechanical and mathematical subjects, patents, etc. Open on Mondays, Wednesdays, Thursdays, Saturdays, and Sundays, from 10 to 2.

Besides these libraries there are others, to which admission may be obtained by application to the proper authorities, the addresses of whom may be known by enquiry on the spot; but which are seldom or never visited by any persons except those who desire to consult them for special purposes. They are as follows:—*Cabinet du Roi, ou Bibliothèque du Conseil d'État*, 80,000 vols., containing 2000 vols. of ordonnances, etc., of all the kings of France; Gallery of the Louvre, Quai du Louvre. —*Cour de Cassation*, 36,000 vols., Palais de Justice.—*Invalides*, 30,000 vols., Hôtel des Invalides.—*École Polytechnique*, 26,000 vols., at the establishment.—*Tribunal de Première Instance*,

4000 vols., Palais de Justice.—*Ordre des Avocats,* 7000 vols., Palais de Justice.—*Ministère de la Justice,* 8000 vols., 13, Place Vendôme.—*Ministère des Affaires-Étrangères,* 15,000 vols., rue Neuve des Capucines.—*Ministère de l'Intérieur,* 14,500 vols., 103, rue de Grenelle, Saint Germain.—*Ministère des Finances,* 3500 vols., 48, rue de Rivoli.—*Dépôt des Cartes et Plans de la Guerre,* 19,000 vols., 8000 MSS., 61, rue de l'Université.—*Dépôt des Cartes de la Marine,* 14,000 vols., 14, rue de l'Université. *Dépôt Central de l'Artillerie,* 6000 vols., 3, Place St. Thomas d'Aquin.—*Préfecture de Police,* 4000 vols., 7, rue de Jérusalem. —*Séminaire St. Sulpice,* 20,000 vols., 17, rue du Pot-de-Fer, St. Sulpice.—*École de Droit,* 8000 vols., Place du Panthéon.—*École des Ponts et Chaussées,* 5000 vols., 10, rue Hillerin Bertin. —*Cour des Comptes,* 6000 vols., Cour de la Sainte Chapelle.—*Observatoire,* 4500 vols., at the establishment.—*Bibliothéque du Commerce,* Palais de la Bourse.—*Imprimerie Royale,* 89, rue Vieille du Temple.

LITERARY AND SCIENTIFIC SOCIETIES.

Société Royale des Antiquaires de France, 12, rue Taranne.—This society, which, when formed in 1805, was called *Académie Celtique,* and has published some very interesting memoirs, has for its object to investigate the language, history, and antiquities of the Celts, Greeks, and Romans, and of the middle ages, but more particularly those of the Gauls and French down to the 16th century inclusive. It consists of 60 resident members, and a great number of correspondents in the departments and foreign countries.

Société Philomathique, 6, rue d'Anjou Dauphine.—Most of the members, who are 60 in number, are also members of the Institute, and, next to that institution, it is the most scientific body in Paris. *The Bulletin de la Société Philomathique* is published by the society.

Société Entomologique de France, 6, rue d'Anjou.

Société d'Histoire Naturelle, 45, rue de Seine.—This society consists of 30 members, and is divided into three sections, mineralogy and geology, botany, and zoology. The members consist of the most distinguished naturalists in Paris under the age of 40. There are also honorary members who have attained that age, and corresponding members, chosen from among the most distinguished naturalists in France and the rest of Europe.

Société du Cercle des Conférences Horticoles du Département de la Seine.—This society, which holds a yearly exhibition of vegetables, fruits, and flowers, at the Louvre, from

the 20th to the 24th of September, has been recently formed, and meets the first Tuesday of each month, 6, rue d'Anjou Dauphine.

Société Libre des Beaux-Arts, meets at the Hôtel de Ville on the first and third Tuesdays of every month; holds a public sitting in May each year, and publishes its proceedings.

Société des Gens de Lettres.—The object of this society is to secure the rights of literary and scientific authorship; its meetings are held every second Friday. Central agency, 21, rue de Provence.

Société d'Éducation Progressive, 123, rue St. Honoré, is composed exclusively of ladies.

Société Grammaticale, 20, rue Croix des Petits Champs, holds its meetings every Sunday from 11 to 1 o'clock.

Athénée Royal de Paris, 2, rue de Valois, St. Honoré.—This institution was founded in 1781, by the unfortunate aeronaut Pilatre du Rosier. Lectures are delivered here in the winter on various branches of literature and science. The annual subscription is 120 fr. Subscribers have access to a reading-room, conversation-saloon, and library.

Société Française de Statistique Universelle, 23, rue Louis le Grand.—This society was founded in 1829, by M. César Moreau, to aid the progress of general statistics. Different works connected with the objects of this association are printed at its expense, and prizes and medals are awarded for such productions as are entitled to distinction.

Société des Bibliophiles.—The object of this society, which consists of about 20 members and some foreign associates, is the printing or reprinting of very scarce or inedited works.

Société de Géographie, 23, rue de l'Université.—This society was founded in 1821, for the advancement of geographical science, by sending travellers to countries little known, proposing subjects for prizes, corresponding with learned societies, travellers, and geographers, and publishing works and maps. A bulletin is published by the society. The annual subscription is 36 fr. This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers.

Institut Historique.—This society holds an annual conference, wherein historical subjects are discussed; it publishes a bulletin. Public and gratuitous lectures are given on Parisian antiquities, French history, and on the history of literature. The bureau is at 9, rue St. Guillaume.

Société Philotechnique, 16, rue Notre Dame des Victoires.—

This society, composed of 60 artists and scientific and literary men, besides honorary members, free members, and correspondents, holds public half-yearly meetings in the spring and autumn, at the Hôtel de Ville, at which papers are read, musical compositions performed, and sometimes the artists of the society exhibit their pictures, designs, or sculpture.

Athénée des Arts, Hôtel de Ville.—This establishment was founded in 1792, for the encouragement and advancement of the arts and sciences. Its members consist of artists, scientific men, and artisans; ladies are also admitted. At the annual public meetings, in the month of May, prizes are adjudged for useful inventions and improvements in the arts and sciences. The ordinary sittings take place on Mondays, at 7 o'clock; there are besides literary and musical soirées held every three months.

Société des Amis des Arts.—This society was founded before the Revolution, but was subsequently dissolved, and reestablished in 1816. Its object is to encourage the arts of sculpture, painting, and engraving; and an unlimited number of subscribers are admitted, who, at the end of each year, can withdraw or continue members of the society. Every share is fixed at 25 fr., and each subscriber can take as many shares as he pleases. Nine-tenths of the annual receipts are devoted to the purchase of pictures, statues, vases, bas-reliefs, drawings, bronzes, etc., by living artists of the French school; the other tenth is appropriated to engraving. The objects of art thus purchased during the year are exhibited at the Louvre, and distributed among the shareholders by means of a lottery, at the rate of one prize for eight shares. Such shareholders as do not gain prizes are entitled to a proof engraving. Subscriptions received by the secretary of the society, at the Louvre.

Société d'Encouragement des Arts Unis, 61, rue des Sts. Pères.—In most respects like the preceding. It was originally established in 1829, but remodelled in 1840, and is well worthy of the encouragement of visitors of fortune and taste for the fine arts. The yearly subscription is 25 fr., which entitles the party to receive a fine engraving, etc., with the chance of gaining a handsome prize besides.

Société de Médecine de Paris.—The meetings are held at the Hôtel de Ville, at 2 o'clock, on the first and third Fridays of each month.

Cercle Médical de Paris.—This society devotes its attention to epidemic diseases and the medical constitution, and keeps up an active correspondence with physicians and scientific men

in foreign countries as well as France. The king's chief physician is perpetual president. The meetings of the *Cercle* are held at the Hôtel de Ville.

Société de Médecine de Paris.—The prefect of the department is president of this society, whose labours are regularly published in the *Journal Général de Médecine.* (1)

Société de Médecine Pratique.—The principal object of this association is the study and cure of whatever diseases are most prevalent. Pupils sent by school-masters and school-mistresses are vaccinated gratuitously, and vaccinal matter is sent to surgeons. The king's chief physician is president of this society, whose meetings are held at the Hôtel de Ville.

Société de Chirurgie.—The meetings are held at the Hôtel de Ville on Wednesdays. President M. Berard.

Société d'Observation, for the reading and discussion of medical cases.—M. Louis is the perpetual, president. The meetings are held at the École de Médecine, at 7 o'clock on Saturday evenings.

Société Anatomique, one of the most interesting scientific societies of Paris.—The most curious specimens of morbid anatomy are brought to the society from the different hospitals. M. Cruveilhier is the perpetual president. The meetings are held at 3 o'clock on Wednesdays, in a room attached to the Musée Dupuytren.

Société Phrénologique, 37, rue de Seine, meets on the 2d and 4th Wednesday of every month; there is also a public annual meeting in August. The museum is open every day, Sundays and fetes excepted, from 12 to 4 o'clock.

Société Medico-Philanthropique.—This benevolent association holds its meetings at the Hôtel de Ville, on the 2nd and 4th Mondays of the month. Gratuituous prescriptions are given on Thursdays from 2 to 5 o'clock, and money is afforded to patients destitute of the means of procuring medicine.

The Parisian Medical Society was established in 1837, and consists principally of English practitioners and students re-

(1) The last " Almanach Général de Médecine " contains the following official statistical returns :—1,310 doctors of medicine are entered on the general Paris list. The number of *officiers de santé* practising in Paris is 200. There is, on an average, one medical man for every 750 inhabitants in Paris, and one for every 1000 inhabitants in the departments. Fifty-two doctors of medicine practise in the arrondissement of St. Denis, thirty in that of Sceaux. There are at present 5,121 students in the three medical faculties and the secondary schools of medicine throughout France.

sident in the capital, as well as European medical men, who meet to read memoirs and to discuss medical topics. The president is chosen annually. A library and reading-room are attached to this society: its rooms are at No. 3, rue Racine.

DEAF AND DUMB SOCIETY, 9, rue St. Guillaume.

SOCIÉTÉ ACADÉMIQUE DES ENFANS D'APOLLON.—This society, founded in 1749, meets every month, and holds an annual meeting, devoted to music and poetry. Among the members are several of the most celebrated musicians in Europe, as well as distinguished artists and men of letters.

ATHÉNÉE MUSICAL.—A society for the promotion of the study and taste of music. Meetings held at the Hôtel de Ville.

SOCIÉTÉ LYRIQUE DES SOUPERS DE MOMUS.—This association of authors meets every month. It consists of 20 members, each of whom must present at the monthly supper a song or piece of poetry. A volume of these songs is printed annually. In this society are embodied the two associations called *les Diners du Vaudeville* and *le Caveau Moderne*.

SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE NATIONALE, 42, rue du Bac.—The object of this society is to second the efforts of government for the amelioration of every branch of industry, by giving prizes, by rewarding inventions, and by the publication of a bulletin upon discoveries relating to industry.

ÉCOLE SPÉCIALE DU COMMERCE, 22, boulevard des Filles du Calvaire.—This school was founded in 1820 by the late Casimir Perier, and by Messrs. Chaptal, Ternaux, and Jacques Laffitte. More than 3000 pupils have, since its foundation, received a practical commercial education, at an expense for board and instruction varying according to age from 1,200 fr. to 1,400 fr. annually.

SOCIÉTÉ ROYALE ET CENTRALE D'AGRICULTURE.—This society holds its meetings at the Hôtel de Ville, and was established in 1788. Its object is the amelioration of rural and domestic economy in France. It is the centre of the correspondence of all the agricultural societies in the kingdom, and consists of 37 ordinary, 9 free, and 13 foreign associates.

SOCIÉTÉ ROYALE D'HORTICULTURE, 12, rue Taranne, for the improvement of the culture of pleasure and kitchen gardens, the plants and fruits destined for food, the vegetables susceptible of being employed in the arts, fruit-trees, etc. It grants prizes, distributes medals, exhibits plants, shrubs, flowers, etc., and publishes a monthly journal on gardening, called *Annales de la Société d'Horticulture*.

SOCIÉTÉ D'AMÉLIORATION DES LAINES, 126, rue de Grenelle,

St. Germain.—This useful institution adjudges annually two prizes and two medals to French agriculturists who devote their attention to the improvement of sheep, etc.

Établissement de Filature, Impasse des Hospitalières, 2, Place Royale.—This establishment is destined to give work to poor women, who receive a quantity of hemp for spinning, for which they are paid a certain sum. The number of women employed by this institution is about 3800. There are besides 160 weavers, for whom frames and tools are procured gratuitously.

Académie de l'Industrie Française, 23, rue Louis le Grand, for the promotion of agricultural, manufacturing, and commercial knowledge.

Société Générale des Naufrages, 31, rue Neuve des Mathurins.—This useful society awards prizes for successful attempts to rescue crews from shipwreck, etc.

Besides these there are numerous other societies in the capital, of which the following are the chief: full information respecting their objects and constitution may be obtained at the addresses annexed to them.—*Société Sericicole*, 12, rue Taranne.—*Société des Sciences Physiques, Chimiques, et Arts Agricoles*, Hôtel de Ville.—*Société Médico-pratique*, Hôtel de Ville.—*Société Médicale d'Émulation*, École de Médecine.—*Société Hippocratique*, 58, rue des Tournelles.—*Société de Chimie Médicale de Paris*, 4, place de l'École de Médecine.—*Société de Pharmacie*, 13, rue de l'Arbalète.—*Institut Bibliographique*, 31, rue de Seine.—*Société Asiatique*, 12, rue Taranne.—*Société Orientale*, 12, rue Taranne.—*Société pour l'Instruction Élémentaire*, 12, rue Taranne.—*Société d'Éducation et des Méthodes d'Enseignement*, 12, rue Taranne.—*Société des Architectes*, 12, rue Taranne.—*Société des Progrès Agricoles*, 10, rue Taranne.

CHURCHES, etc.—To each of the 12 arrondissements, into which Paris is divided, there is one parochial church, and a number of others called *Églises Succursales*, or *District Churches*, varying according to the size of the arrondissement or parish. The following is a list of them, which we give here for the sake of reference; full descriptions of each, as well as of the protestant places of worship, will be found under the head of the arrondissements in which they are situated.

1st Arrondissement: Parish Church, *La Madeleine*. District Churches: 1. *St. Louis*, rue Ste. Croix d'Antin; 2. *St. Philippe*, faubourg du Roule; 3. *St. Pierre de Chaillot*, rue de Chaillot. —2d Arrondissement: Parish Church, *St. Roch*, 296, rue St. Ho-

noré. District Church, ***Notre-Dame-de-Lorette,*** place Notre Dame de Lorette.—3d ARRONDISSEMENT : Parish Church, ***St. Eustache,*** rue Trainée. District Churches : 1. ***Les Petits Pères,*** Place des Petits Pères; 2. ***Notre-Dame-de-Bonne-Nouvelle,*** rue de la Lune.—4th ARRONDISSEMENT : Parish Church, ***St. Germain l'Auxerrois.***—5th ARRONDISSEMENT : Parish Church, ***St. Laurent,*** Place de la Fidélité. District Church, ***St. Vincent-de-Paule,*** rue Montholon.—6th ARRONDISSEMENT : Parish Church, ***St. Nicolas des Champs,*** rue St. Martin. District Churches : 1. ***St. Leu et St. Gilles,*** rue St. Denis; 2. ***Ste. Élisabeth,*** rue du Temple. —7th ARRONDISSEMENT : Parish Church : ***St. Merri,*** rue St. Martin. District Churches : 1. ***Notre-Dame-des-Blancs-Manteaux,*** rue des Blancs Manteaux; 2. ***St. Jean, St. François,*** rue d'Orleans; 3. ***St. Denis,*** rue St. Louis au Marais.—8th ARRONDISSEMENT : Parish Church, ***Ste. Marguerite,*** rue St. Bernard, faubourg St. Antoine. District Churches : 1. ***Quinze-Vingts,*** rue de Charenton; 2. ***St. Ambroise,*** rue St. Ambroise.—9th ARRONDISSEMENT : Parish Church, ***Cathédrale de Notre-Dame.*** District Churches : 1. ***St. Louis,*** Ile St. Louis; 2. ***St Gervais,*** rue François Miron; 3. ***St. Paul et Louis,*** rue St. Antoine.—10th ARRONDISSEMENT : Parish Church, ***St. Thomas d'Aquin,*** Place St. Thomas d'Aquin. District Churches : 1. ***Abbaye aux Bois,*** rue de Sèvres; 2. ***Missions Étrangères,*** rue du Bac; 3. ***St. Valère,*** rue de Bourgogne; 4. ***St. Louis,*** aux Invalides.—11th ARRONDISSEMENT : Parish Church, ***St. Sulpice,*** Place St. Sulpice. District Churches : 1. ***St. Germain des Prés,*** Place St. Germain des Prés; 2. ***St. Séverin,*** rue St. Séverin.—12th ARRONDISSEMENT : Parish Church, ***St. Étienne du Mont,*** rue de la Montagne Ste. Geneviève. District Churches : 1. ***St. Nicolas du Chardonnet,*** rue St. Victor; 2. ***St. Jacques du Haut Pas,*** rue St. Jacques; 3. ***St. Médard,*** rue Mouffetard.

The following are chapels not attached to the service of any particular district.—***Chapelle Expiatoire,*** rue d'Anjou St. Honore; ***Église des Carmes,*** 70, rue de Vaugirard; ***Église du Val de Grâce,*** rue St. Jacques; ***Église de la Sorbonne,*** Place de la Sorbonne; ***Église des Invalides.*** All the convents, seminaries, and hospitals have each a chapel attached to them.—To these may be added the ***Panthéon,*** formerly the Church of Ste. Geneviève, which, though not at present used for religious purposes, is still considered as a sacred building.

The following are churches or chapels belonging to religious sects, not Catholics. For the hours at which divine service is performed in them, and which for the most part vary according to the season of the year, the reader is referred to the ar-

ticle *Stranger's Diary*, published every Saturday in *Galignani's Messenger*:—*Episcopal Church*, 8, rue d'Aguesseau (Church of England); Marbœuf *Chapel*, 78 bis, rue de Chaillot, Champs-Élysées (Church of England); 21, rue Royale St. Honoré (Wesleyans); *L'Oratoire*, 157, rue St. Honoré (Calvinists); rue Chauchat (Lutherans); *Les Carmes*, 16, rue des Billettes (Lutherans), in French and German; *La Visitation de St. Marie*, 216, rue St. Antoine (Calvinists); Batignolles-Monceaux, 38, Boulevard extérieur, near the Barrière de Clichy (Calvinists); *French Independent Chapels*, 44, rue de Provence (*Culte Évangélique*), service in English and French; 3, rue Menilmontant; 93, rue du Faubourg St. Denis; rue St. Maur, faubourg du Temple; *Swiss Church*, 357, rue St. Honoré; *Synagogue*, 14, rue Neuve St. Laurent (Jews), and 15, rue Notre Dame de Nazareth; *Greek Chapel* (Russian Embassy attend), 4, rue Neuve de Berry, Champs Elysées.

The clergy of Paris is composed of 1 archbishop, 3 vicars-general sanctioned by the king and 8 who are honorary; 2 secretaries; 1 pénitencier; 4 metropolitan officials; 4 diocesan officials; the Chapter of the Church of Paris, composed of 16 members; 3 canons (anciens) and 53 honorary ones; 2 masters of the choristers; 11 superintendants of the edifice of Notre Dame; and 3 superiors of seminaries. To these should be added 37 curés or parish-priests of the Churches of Paris; there is also an indefinite number of almoners of hospitals, convents, etc. The Protestant clergy of Paris is composed of 6 pastors of the Reformed Church, or Calvinists, 4 pastors of the Church of the Confession of Augsburg, or Lutherans, and 4 ministers of the French Independents. The English clergy consist of a bishop, chaplain to the embassy, and 4 other ministers of the Church of England, with several ministers of other denominations. (1)

(1) The total number of the Catholic clergy in France is about 42,000, including 8 cardinals, 14 archbishops, and 67 bishops. To these may be added 8,300 theological students, intended for the priesthood. The number of convents for nuns of different orders is about 3000, and the number of nuns about 24,000; there are also in France establishments of monks of La Trappe, Carthusians, or Chartreux, Capucins, Benedictines, and Jesuits, besides the Priests of St. Sulpice. Of the ministers of other religions there are 411 Reformists, or Calvinists, of whom 90 are presidents of consistories: 230 of the Confession of Augsburg, or Lutherans, of whom 6 are inspectors of dioceses, and 31 presidents of consistories. The English churches in France have at least 40 ministers, including a bishop residing in Paris. There are also 8 Jewish Rabbins, and of other denominations 86. At the time of the Revolution the total number of ecclesiastical

Séminaire des Missions Étrangères, 120, rue de Bac.—Missionaries are educated here in the Asiatic languages, and in whatever may fit them for the missions in the East.

Séminaire du St. Esprit, 26, rue des Postes.—The pupils of this seminary, destined for missions to the French colonies, consist of young Frenchmen or Creoles who have devoted themselves to the ecclesiastical state.

Petit Séminaire.—Forms two divisions. One established at the ancient seminary of St. Nicolas du Chardonnet, 18 bis, rue de Pontoise, and the other at Gentilly. The two houses contain 260 pupils.

Séminaire de St. Sulpice, Place St. Sulpice.—It has a superior, 10 directors and professors, and 165 students in theology. A succursal house is established at Issy, for the study of philosophy, with a superior, 5 professors and directors, and 50 students.

Institut des Frères des Écoles Chrétiennes, 165, rue du Faubourg St. Martin.—The teachers of the Écoles Chrétiennes are educated here. There are in Paris 10 establishments and 21 classes.

Caisse Diocésaine.—This fund is destined to afford pensions to priests whose age or infirmities prevent them continuing to exercise their functions, and to grant allowances to young men destitute of fortune who devote themselves to the ecclesiastical state, to enable them to prosecute their studies.

Société de la Morale Chrétienne, 9, rue St. Guillaume.—This society, founded in 1821, principally by the Duke de Larochefoucauld-Liancourt, has for its object the protection of orphans up to the end of their apprenticeship, the aid of poor working people, the gratuitous defence of prisoners, etc.

Société des Missions Évangéliques chez les Peuples non Chrétiens (Protestant), 7, rue de Berlin, place de l'Europe.

Société des Traités Religieux (Protestant), 62, rue Basse du Rempart.

personages was 114,000, including 19,000 regular clergy, and 32,000 nuns of all orders. Their annual revenues amounted to 72 millions of francs, and the tithe to 70 millions, giving a total of 142 millions. In the last budget of the Minister of Public Worship the salaries of the cardinals and prelates of France are estimated at 1,017,000 fr.; the total expenses of Catholic worship, at 34,251,000 fr.; Protestant ditto, 1,033,000 fr.; Jewish ditto, 90,000 fr. The present number of curés, or rectors, is 3,301; of whom 2,527 receive a stipend of 1,200 fr. each, and the rest 1,500 fr. each. The number of desservans, or curates, is 25,368, whose salaries vary from 600 fr. to 800 fr. per annum, not including parochial contributions.

Société Biblique, 8, rue Rumford.

Société des Bons Livres et des Gravures de Piété, 69, rue des Sts. Pères.

Société pour l'Encouragement de l'Instruction Primaire parmi les Protestans de France, 3, rue de l'Oratoire St. Honoré.

Société Biblique Protestante de Paris, 16, rue des Moulins St. Roch.— The object of this association is to spread the Holy Scriptures, without note or commentary, in the versions received and used in Protestant churches. It holds an annual public meeting.

Société Évangélique de France, 13, rue des Petites Écuries.— For supplying pastors and teachers to neglected districts, and advancing Protestantism generally.

Convents (36).—The convents of the present day are not to be considered as equal to those that existed previously to the Revolution of 1789, nor in general are they subject to such rigid rules as formerly: several of them are devoted to purposes of female education. The following is a list of the principal now existing in Paris.—*The Dames Bénédictines de l'Adoration perpétuelle du St. Sacrement,* 12, rue Neuve Ste. Geneviève. A second convent of the same order was established at the Temple, 78 bis, rue du Temple, by the late Princess Louise de Condé.—The *Dames Augustines Anglaises,* 23, rue des Fossés St. Victor.—The *Dames Carmélites,* 67, rue d'Enfer, and 70, rue Vaugirard.—The *Dames de la Visitation,* 70, rue d'Enfer, and 112, rue de Vaugirard; and 6, rue Neuve St. Étienne.—The *Dames de la Congrégation de l'Adoration perpétuelle du St. Sacrement et des Sacrés Cœurs de Jésus et de Marie,* 15, rue de Picpus.—The *Dames Chanoinesses de la Congrégation de Notre Dame,* 16 and 104, rue de Sèvres, and, 75, faubourg du Roule.— The *Dames Bénédictines du Calvaire,* 111, rue du Cherche-Midi.—The *Congrégation de la Mère de Dieu,* 23, rue Picpus and 2 and 4, rue Barbette. The latter is a dependence of the Maison Royale d'Éducation at St. Denis.—The *Dames de la Miséricorde,* 25, rue Neuve Ste. Geneviève.—The *Chanoinesses de St. Louis,* 22, rue Pot-de-Fer St. Sulpice.—The *Dames du Sacré Cœur,* 41, rue de Varennes.—The *Dames de l'Immaculée Conception,* called *Récolettes,* 40, rue des Postes.—The *Dames de Bon Secours,* 12, rue Notre Dame des Champs. These sisters attend as sick-nurses in private families.—The *Dames Franciscaines de Ste. Elizabeth,* 40, rue St. Louis, au Marais.—The *Congrégation des Sœurs de St. Vincent de Paule,* 132, rue du Bac, founded by St. Vincent de Paule in 1633, consisting of about 500 nuns. These exemplary women devote themselves

to the care of the sick in the hospitals; they perform gratuitously the duty of nurses at 10 of the principal, as well as at 24 infirmaries, and also superintend schools for the education of the poor.—The *Dames de Ste. Marie*, 16, rue du Regard.—The *Dames Hospitalières de St. Thomas de Villeneuve*, 27, rue de Sèvres, where medicine is distributed to the poor; also à l'Enfant Jesus, au Bon Pasteur, 89, rue d'Enfer, and at 3, Impasse des Vignes.—The *Filles de la Madeleine* or *Repenties*, 6, rue des Postes.—The *Sœurs de la Croix de St. André*, 108, rue de Sèvres.—The *Dames Dominicaines de la Croix*, 86, rue de Charonne.—The *Dames de la Société de Marie d'Orléans*, 4, Boulevard d'Enfer.—The *Sœurs de Ste. Marthe de Paris;* these sisters attend as nurses in several of the hospitals.

CHARITABLE INSTITUTIONS.—Numerous Establishments for affording relief to the sick, to foundlings, to the aged, infirm, and unfortunate, existed in Paris at a very early period; but the object of their founders was greatly perverted, and their revenues directed to other purposes. From the time of Philip-Augustus to the period of the Revolution, nothing could exceed the wretchedness which prevailed in these abodes of human suffering. Their maladministration, joined to the want of air and beds, caused a dreadful mortality among the patients and inmates; and every successive inquiry brought to light the most appalling facts, without giving birth to any efficient measures for their amelioration. In the year 1786, a controversy having interested the public mind in favour of a change, Louis XVI. commanded the Academy of Sciences to make inquiry into the state of the Hôtel-Dieu. Their report showed the state of that hospital to be most deplorable. The construction of four new hospitals was therefore ordained by the king. All classes seemed eager to contribute towards carrying the project into execution, and considerable sums were raised; but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the Revolution, caused several millions of the hospital fund to be dissipated. The Revolution breaking out shortly afterwards, the hospitals of Paris remained without improvement. The project, however, of demolishing the Hôtel-Dieu, and establishing four hospitals, was not forgotten. By a decree of the Convention, July 16th, 1793, the administration of the department was commanded to transfer part of the patients of the hospitals of Paris into convents or other structures which had become national property. By another decree, of August 24th, 1794, the superintendence of the hospitals was vested in sixteen members of the National Con-

vention. By a subsequent decree, two new hospitals were established, and the number of beds in those already existing considerably augmented. At various successive periods the state of the *hôpitaux* and *hospices* of Paris has been ameliorated, particularly since they have been placed under the direction of a general administration. This administration, which was created in February, 1801, consists of a general council and an administrative committee. All the civil hospitals, as well as the various institutions dependent on them, are under their superintendence. The military hospitals are under the government of the état-major of the garrison of Paris. The general council decides all general administrative measures, and superintends the property, accounts, and other affairs, of the hôpitaux and hospices. The administrative committee regulates the different branches of management. The Prefect of the Seine and the Prefect of Police are members of the general council, which comprises some of the most notable functionaries of the state, and assembles weekly at the Hôtel de Ville. There is also a *consulting committee* of advocates attached to the administration, besides a general secretary, a receiver-general, legal agents, architects, etc. The bureaux of the administrative committee are at 2, rue Neuve Notre Dame. (1)

The *Bureau Central d'Admission*, at the corner of the Parvis Notre Dame, is a board of medical men chosen by *concours* for the inspection of persons desiring to be admitted into the hospitals, when the case is not one of urgency. From this body the hospital surgeons and physicians are selected as vacancies occur. The particular hospital is indicated by this board to the patient, according to the nature of the complaint; and no one can be admitted without the authorization of its members. Certain medical assistance is also given by the Bureau to indigent persons, and children are vaccinated by it gratuitously on Tuesdays, Fridays, and Sundays, at 11.

HOSPITALS.—All the civil hospitals of Paris are divided into three classes—1. General Hospitals; 2. Special Hospitals; and, 3. Hospices or Alms-houses. The whole number of those under the care and direction of the Council General of Hospitals is

(1) It appears from the general returns of 1842 that the hospitals and hospices of Paris support every year (in round numbers) 12,000 aged and infirm men and women, receiving yearly nearly 80,000 patients, of whom 4,800 are always under cure or care; of children are yearly received 4,600, and 10,000 are always out at nurse in the country; 500 are apprenticed yearly. Besides this the hospital directors accord relief yearly to 80,000 indigent families.

thirty-six, and these are appropriated respectively for persons afflicted with various diseases or incurable infirmities, and the indigent poor.—General Hospitals. *Hôtel Dieu,* Parvis Notre Dame.(1) *Hôpital de la Pitié,* 1, rue Copeau. *Hôpital de la Charité,* 46, rue Jacob. *Hôpital St. Antoine,* 206, rue du Faubourg St. Antoine. *Hôpital Necker,* 151, rue de Sèvres. *Hôpital Cochin,* 45, rue du Faubourg St. Jacques. *Hôpital Beaujon,* 54, rue du Faubourg du Roule. Special hospitals:—*Hôpital St. Louis* (diseases of the skin), 2, rue des Récollets, faubourg du Temple. *Hôpital du Midi* (venereal complaints, men), 39, Place des Capucins, faubourg St. Jacques. *Hôpital de Loursine* (venereal complaints, women) 27, rue de Loursine. *Hôpital des Enfants Malades,* 143, rue de Sèvres.—*Hôpital de la Maternité,* 3, rue de la Bourbe. *Hôpital des Cliniques,* Place de l'École de Médecine. To these may be added the *Maison Royale de Santé,* 112, rue du Faubourg St. Denis. The military hospitals, which are not under the direction of the general administration, but depend on the Minister of War, are: the *Hôpital du Val de Grâce,* 277, rue du Faubourg St. Jacques; *Hôpital de Picpus,* 19, rue de Picpus; and the *Hôpital Militaire,* rue St. Dominique, au Gros Caillou.

Hospices and Benevolent Institutions.—The hospices are: *Hospice de la Vieillesse* (men), or *Bicêtre. Hospice de la Vieillesse* (women), or *la Salpêtrière,* boulevard de l'Hôpital. *Hospice des Incurables* (men), 150, rue du Faubourg St. Martin. *Hospice des Incurables* (women), 54, rue de Sèvres. *Hospice des Enfants Trouvés et Orphelins,* 74, rue d'Enfer. Maisons de retraite; *Hospice des Ménages,* 26, rue de la Chaise. *Hospice de la Rochefoucault,* route d'Orléans, Mont-Rouge, near the Barrière d'Enfer. *Institution de Ste. Perrine,* Grande Rue de Chaillot. In addition to these there are several institutions of a similar nature, not subjected to the general administration of hospitals. Of these the principal are the *Maison Royale de Charenton,* for lunatics. *Hôpital Leprince,* 185, rue St. Dominique, au Gros Caillou. *Infirmerie de Marie Thérèse,* 86, rue d'Enfer. *Maison d'Enghien,* 8, rue Picpus. *Hôpital Royal des Quinze Vingts,* 38, rue de Charenton (for aged blind people). *Institution Royale des Jeunes Aveugles,* rue de Sèvres, corner of the boulevard des Invalides. *Institution Royale des Sourds Muets,* 254, rue St. Jacques. *Asile Royal de la Providence,* 50, rue de la Chaussée des Martyrs. *Maison de Refuge du Bon Pasteur* (a species of

(1) A succursal establishment, connected with the Hôtel Dieu, is formed in the former Hospice des Orphelins, 224, rue du Faubourg St. Antoine, which is to be ultimately appropriated to old men.

Magdalen), 83, rue d'Enfer. There are three other charitable foundations, under the control of the general administration of hospitals; these are the *Hospice St. Michel,* at St. Mandé; *Hospice Brézin,* at Garches, near St. Cloud; and the *Hospice Devillas,* 17, rue du Regard. The general management of the *Secours à domicile* also comes under the General Administration.

In 1803 the population of Paris was 700,000, and the number of beds in the hospitals 5,620; in 1843 the latter amounted to 5,550 only, while the former had increased to above 1,000,000.

The statistical condition of the above institutions for 1842 indicated the following results:—The total number of patients admitted into the general hospitals was 80,006. The total number of deaths in these hospitals is in the proportion of 1 in 10; the proportion of medical to surgical cases treated was as 4 to 11. The mortality arising from medical cases was about the same for males as for females; but in surgical cases the proportion was two males to one female. The average number of days passed in the hospitals by each patient was 24 days, females stopping longer in these institutions than males. The total number of indigent persons admitted into the hospices and maisons de retraite (not including the Enfants Trouvés, was 2,649, and the mortality was 1707, less among men than among women. The *Hospice des Enfants Trouvés* received 4,219 infants; the mortality amounted to 988. The number of children out at nurse, at the end of 1840, was 15,719. The greatest number of beds occupied at any one time, during the year, was, for the general and special hospitals, in March and December; the smallest number in July and August. (1)

The financial condition of the Hospitals and Charitable Institutions dependent on the General Administration was as follows for 1842: (2) *Total receipts,* all deductions and allowances made, 15,318,428 fr. *Total expenditure,* allowances and additions included, 14,495,321 fr.; giving a surplus of receipts over expenditure, of 823,107 fr. The receipts included, among other items, rents of land, houses, etc., 828,818 fr.; interest of funded property, 1,303,859 fr.; interest of capital lent to the city of Paris, 684,609 fr.; contributions of theatres, etc., 877,266 fr.; (3)

(1) For further account see *Hospice des Enfants Trouvés,* in the 12th arrondissement.

(2) The financial and statistical returns of charitable institutions not under the control of the General Administration are not published.

(3) All public places of amusement pay a tax of 10 per cent. on their receipts towards the support of the hospitals. A heavy tax for their sup-

dues from the Mont de Piété, 514,746 fr.; funds allowed by the city of Paris from the octroi duties, 5,163,240 fr.; funds granted by the departments, 497,023 fr. The expenses included—General Hospitals, 2,070,218 fr.; Special Hospitals, 1,468,304 fr.; Maison Royale de Santé, 151,987 fr.; Hospices, 3,625,700 fr.; Maisons de Retraite, 488,428 f.; Charitable Foundations 201,057 f.; Secours à domicile (Bureaux de Bienfaisance), 1,495,385 fr.; administration, 486,700 fr.; expenses of collection, 604,427 fr. The total expense of the Enfans Trouvés, including children in the Hospice, those at nurse, and orphans, 1,390,925 fr. The average cost of each patient per diem was, in General Hospitals, 1 fr. 75 c.; in Special Hospitals, 1 fr. 80 c.; in the Hospices, from 1 fr. to 1 fr. 10 c.; in Maisons de Retraite, from 1 fr. to 1 fr. 85 c.; and in the other charitable foundations, from 1 fr. 18 c. to 4 fr. (1)

MAISONS DE SANTÉ.—These establishments, of which there are a great many in and about Paris, receive patients, who pay various prices for the accommodations they receive there, and may be called hospitals for the middling classes. They are conducted generally by a medical man of reputation, who boards, lodges, and attends to the patients: they have generally gardens attached, and some, particularly those in the environs, are agreeable places of residence for sick people. Rooms containing a single or several beds may be had according to the means of the patients; and persons condemned for *political* offences, whose health would be endangered by the confinement of a prison, are sometimes allowed to reside on their parole, and on the responsibility of the director of the establishment, in a Maison de Santé. Persons confined for debt in any of the prisons of Paris may be transferred to a *Maison de Santé;* but the proprietor of the establishment in which he is received is held responsible to the full amount of the debt due should the prisoner escape.

The AMPHITHEATRE OF ANATOMY for the hospitals of Paris is placed on the site of the ancient burial-ground of Clamart, rue des Fossés St. Marcel, and is admirably suited to the purposes for which it is intended. Every facility is given to students. Another set of dissecting-rooms is placed beside the Musée Dupuytren, near the École de Médecine.

port is also levied on every piece of ground purchased for the purpose of burial in the cemeteries.

(1) The annual contract for supplying meat to all the hospitals and hospices of Paris amounts to 2,560,250 lb. The average consumption of fresh butter is 48,800 kil. That of milk 530,000 litres.

Boulangerie Générale, 2, rue Scipion.—This is the general bakehouse for all the hospitals.

Cave Générale, 2, rue Notre-Dame.—Here all the wines, spirits, etc., used in the hospitals are delivered.

Pharmacie Centrale, 5, Quai de la Tournelle.—A general dispensary, first established in the Hôpital des Enfants Trouvés, Parvis Notre Dame, was transferred, in 1812, to the convent of the Dames Miramionnes, where it still exists.

Établissement en Faveur des Blessés Indigens, 9, rue du Petit Musc.

Société de Charité Maternelle.—Bureau 89, rue Richelieu. This society in under the immediate presidency of the Queen, who nominates the governesses. 44 ladies of rank, composing the council of administration, distribute assistance in the different arrondissements. Its object is to aid poor women in childbed, and encourage them to suckle their own children.

Maison Centrale de Nourrices, 36, rue du Temple; bureau de direction, 18, rue Ste. Appoline.—The object of this useful establishment is to afford to the inhabitants of Paris and its environs the means of obtaining wet-nurses in whom they may confide, and to secure to the nurses the payment of their wages.

Société Philanthropique, 12, rue du Grand-Chantier.—Founded in 1780, under the special protection of Louis XVI., for affording relief to suffering humanity. The funds are employed in distributing food to the indigent, gratuitous advice and medicine to the sick, and in assisting charitable establishments. The Duke de Nemours is president.

Bureau de Bienfaisance et Secours a Domicile.—In each of the 12 arrondissements of Paris, there is a bureau to afford relief to aged and infirm persons, and poor women having large families, and gratuitous advice and medicine to the sick, at their own houses. An infirmary is attached to each bureau. The relief granted consists of bread, meat, firing, and clothing; besides which a monthly allowance of 3 fr. is given to those who are affected with palsy in two limbs; 5 fr. to those who are blind, and those who are upwards of 75 years old; and 8 fr. to those who are turned 80. They are under the direction of the prefect of the department and the General Council of Hospitals. Each bureau consists of the mayor (who is president *ex-officio*), the deputy-mayors, as well as, in general, of the rector of the parish, the curates of the chapels of ease, and the protestant minister, where there is a church of that persuasion; —12 managers, chosen by the Minister of the Interior; and the commissaries for the poor, and Dames de Charité, whose num-

ber is determined by the bureau. A responsible agent is attached to each. In 1843 the poor of Paris amounted to 90,000, and, according to the recently published report, bear the following proportion to the general population of the capital: in the 1st arrondissement they are 1 in 17; 2d, 1 in 33; 3d, 1 in 27; 4th, 1 in 15; 5th, 1 in 17; 6th, 1 in 15; 7th, 1 in 17; 8th, 1 in 6; 9th, 1 in 8; 10th, 1 in 19; 11th, 1 in 16; 12th, 1 in 6. General average 1 in 13. In 1842 there were 29,282 heads of families dependent on the several charitable institutions of the capital, of whom 8,272 were born in Paris, 4,740 were born out of Paris but married in it, and 16,270 both born and married in the provinces. Of the whole number 15,230 were above 60 years of age, 1,143 from 80 to 89, 32 from 90 to 99, and 1 above 100 years of age.

Société de la Providence.—The office of this association is at 5, rue des Pyramides.

British Charitable Fund.—This excellent institution was formed in 1822, under the patronage of the British Ambassador, for the relief of distressed British subjects. The funds, which are raised by voluntary subscription, are managed by a committee, who meet on Tuesdays and Fridays, at 87, rue du Faubourg St. Honoré. One great object of this society is to afford relief to necessitous British subjects, and assist them in returning home. To the honour of the British name it may be said that but few persons of distinction or fortune visit Paris without contributing, by subscriptions or donations, to the Fund. Subscriptions and donations are received by the Committee, by the British Consul, and by Messrs. Rothschild; Callaghan; Galignani.

British Free Schools, for the gratuitous education of the children of poor British subjects, and for the care and maintenance of poor British orphans, 31, rue des Écuries d'Artois. These institutions, open to the public every day, except Wednesday, from 9 till 4, are patronized by H.R.H. the Duchess of Kent, and H.E. the British Ambassador, and are supported by voluntary contributions. The committee consists of twelve gentlemen, who receive subscriptions, and publish an annual report.

Société Protestante de Prévoyance et de Secours Mutuel.—This association, composed exclusively of Protestants, was formed in 1825, to afford medical advice, medicine, and 2 fr. a-day to sick members, who pay a subscription of 24 fr. a-year. Office, 15, rue de la Ferme des Mathurins.

Société Helvétique.—This society, established in 1822, is composed of Swiss of all the Cantons, and without distinction of

religion. Its objects are to establish a bond of union, and to afford relief to such of their countrymen as are in distress. Office, 3, rue de l'Oratoire St. Honoré.

INSTITUTION POUR LES ENFANTS DÉLAISSÉS, 15, rue Notre Dame des Champs.—This society's object is principally to protect deserted young giris, and such as have lost their parents. After receiving a moral education, they are placed out as apprentices.

CHARITABLE SOCIETY OF ST. FRANCIS DE REGIS.—The object of this association, the director of which is the Archbishop of Paris, is to promote marriage among poor people living in concubinage, and to contribute to the legitimizing of their offspring. Many thousands of persons and children have been benefited by it since its establishment in 1826.

Besides the above benevolent societies, there are in Paris several *associations de travail pour les pauvres* (work-societies), at the head of which are ladies of high rank, who meet to make articles, which are collected, and at a public exhibition of them sold for the benefit of the poor. Lotteries are also formed during the course of the winter in the different arrondissements, to which artists and benevolent persons are invited to contribute their works, etc. Considerable sums are thus raised by the sale of the tickets, and are distributed to the poor by the Mayors. In most of the parishes of Paris also there are *associations paroissiales de bienfaisance*, for the education of poor children, and the relief of the aged and infirm.

Nearly connected with the hospitals is the

ADMINISTRATION DU MONT DE PIÉTÉ, 18, rue des Blancs Manteaux and rue de Paradis, au Marais.—This establishment, which has three dependencies, one at 20, rue des Petits-Augustins, another at 24, rue de la Montagne Ste. Geneviève, and the third at 37, rue de la Pepinière, was created in 1777, for the benefit of the hospitals. It enjoys the exclusive privilege of lending, upon moveable effects, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects. The money which it borrows for this purpose varies in the interest which it has to pay for it; government not allowing it to borrow at more than 3 per cent., and the lowest rate at which it has ever been able to effect a loan being 2½ per cent. The interest to the public upon the loans it makes used to be 12 per cent.; it is now reduced to 9 per cent., or ⅜ per cent. for 15 days, being the shortest term on which it can be paid. The directors hope to be able still further to reduce the interest. By a late concession to the public, a *caisse d'à-comptes* enables borrowers to refund at intervals portions of sums advanced

even 1 fr. is received) so as *gradually* to extinguish the loan; few, however, avail themselves of it. Parties must be known and domiciliated, or produce a passport or papers *en règle*, otherwise they cannot pledge any article. About 3000 are pledged daily. After a year, the effects are liable to be sold by auction, and the surplus paid to the borrower, on application within three years from the date of the duplicate, after which time the surplus is given to the *Administration des Hospices*. Within one or two months, however, after the expiration of the first year the duplicate can be renewed, on payment of the interest due upon it; and it is then good for another year. There are 24 commissioners established in different quarters of the town to receive articles on pledge for the Mont de Piété, but they take an extra 2 per cent. The policy of the government is altogether to do away with these commissioners, by establishing branches of the Mont de Piété in the different quarters of Paris. The receipts of this institution vary from 22 to 23 millions of francs per annum, upon 1,500,000 articles pledged and renewed, each article costing the establishment in storage and other expenses 12 sous, their average value being about 18 fr. There are at present (Dec. 1843) 800,000 articles in pledge.

SAVINGS BANK, (*Caisse d'Épargne et de Prévoyance,*) founded in 1818; has its central office at the Bank of France: there are eight dependent offices in different parts of the city, and several in the suburbs. The administration is nearly gratuitous, being mostly paid out of money with which it was endowed by the original founders. Deposits of from 1 fr. to 300 fr. are received at the several offices on Sundays and Mondays. The rate of interest for the ensuing year is fixed by the council of directors in the month of December; for 1843 it was $3\frac{1}{4}$ per cent. Not more than 2,000 fr. can be kept by each individual, nor can the delay between the demand and the reimbursement of the whole or part of any deposit exceed 12 days. In 1842 there were in France 380 of these establishments. On the first of January 1843 the deposits for the past year exceeded the reimbursements by the sum of 12,000,000 fr. The number of depositors was 149,000, and the amount due to them 95,370,000 fr. (1) All the money

(1) The savings banks of Paris received during the first eight years of their existence, up to 1826, the sum of 24,930,000 fr.; in the next eight years, to the end of 1834, a period unsettled by the events which preceded and immediately followed the revolution, 44,679,000 fr.; from 1835 to the end of 1842, 250,000,000 fr.! During the first period there were 20,000 depositors, during the second 49,000, and during the last 150,000!

received is paid over to the *Caisse des Dépôts et Consignations.*

Société de Secours Mutuels entre Ouvriers.—At Paris there are about 170 of these mutual benefit-societies, composed altogether of about 14,000 members. The most ancient, that of St. Anne, dates from 1694.

After the enumeration of the charitable institutions, we may take notice of the Order of Fremasons of Paris. Of the *Rit Écossais ancien et accepté* there are 9 lodges in Paris, and 12 in France; of the *Rit Français ou Moderne* there are 60 *ateliers* in Paris, and 500 in France. The *Ordre Maçonnique de Misraïm en Égypte* holds its meetings at 41, rue Neuve St. Merry; the *Grand Orient* at 12, rue de la Douane; and the other societies at 45, rue de Grenelle St. Honoré. Nearly all other societies, the forms of which are secret, are now forbidden by law.

COMMERCIAL ESTABLISHMENTS.—The Chamber of Commerce consists of the prefect of the department and 15 bankers or merchants, 5 of whom are elected annually. They communicate with the government upon commercial affairs, superintend buildings connected with commerce, and attend to the execution of the laws against smuggling, etc. They meet at the Exchange every Wednesday.

The Exchange is open daily from 1½ till 3½ for the negotiation of public effects, and till 5¼ o'clock for other transactions. 60 *agents de change,* 60 *courtiers de commerce,* and 8 *courtiers d'assurance,* named by the King, are alone authorised to transact public business here. The negotiation of public effects, bills of exchange, etc., belongs exclusively to the agents de change, but bills are allowed by tolerance to be negotiated by brokers. The courtiers de commerce certify the price of gold and silver, fix the price of merchandize, rates of freight, etc. The courtiers d'assurance fix the rates of insurances, etc. The legal price of public effects and goods is fixed daily at the close of 'Change, by the agents de change and courtiers, and registered by the Commissaire de la Bourse.

Bank of France, rue de la Vrillière.—This institution was formed in 1803, by a law which gave it the exclusive privilege of issuing notes payable to the bearer at sight, until the 31st December 1867. It is directed by a governor, 2 deputy governors, 15 regents, 3 censors, and a council which superintends the discounts, composed of twelve members. The governor presides over the council of regency, and every year a general council, composed of 200 of the greatest shareholders, audits the accounts of the institution. The operations of the Bank consist, in discounting bills of exchange or to order, at dates

which cannot exceed three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit; in advancing money on government bills, of fixed dates; in advancing money on bullion or foreign gold and silver coin; in keeping an account for voluntary deposits of every kind, government securities, national and foreign, shares, contracts, bonds of every kind, bills of exchange, other bills and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping, according to the value of the deposit, which cannot exceed an eight of one per cent. for every period of six months and under; in undertaking to recover the payment of bills on account of individuals and public establishments having accounts current with the Bank; to receive in a current account sums from individuals and public establishments, and to pay the engagements it thereby contracts, to the amount of the sums entrusted. The bank is open from 9 to 4 daily, except Sundays and festivals, for the exchange of bills against specie and for discounting. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, and be accompanied by the certificate of three well-known persons. The usufruct of bank shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor; they are then, like any kind of real property, subject to the same laws, and have the same prerogatives. The capital of the Bank of France, which at first consisted of 45 millions of francs, has since been doubled, and would now be represented by 90,000 shares of 1,000 fr. each, if the administration of the concern had not bought up 22,100 shares; from whence it follows that the 67,900 shares actually existing represent the entire capital. The interest on these shares, which varies commonly from 12 to 15 per cent., can never be under 6 per cent. A law of 17th May, 1834, fixes the reserved fund at 10 millions of francs. The dividend of 1842 was 136 fr. per share, deduction being made of all expenses of administration. The rate of discount is 4 per cent., and 946,799,000 fr. discounted in 1842 gave a profit, upon this branch alone of its operations, of 5,652,000 fr. The notes of the Bank of France are all of 1,000 fr. and 500 fr., and the total value of those in circulation is 234 millions of francs. There are 228 millions of francs in the Bank Treasury. The annual circulation of money through all its departments is about 11 milliards. The accounts are made up, verified, and submitted to the director every evening.

There are ten discount banks established by the Bank of France; at Rheims, St. Etienne, St. Quentin, Montpellier, Grenoble, Caen, Besançon, Chateauroux, Clermont-Ferrand, and Angoulême. Their joint discounts in 1842 was 233,613,000 fr., producing a profit of 1,516,000 fr.

Caisse d'Amortissement et Caisse des Dépôts et Consignations.—These two establishments, both of which are under the sole control of the legislative powers, though perfectly distinct from each other, are administered by the same director-general, sub-director, and treasurer, who are independent of the Ministers, and responsible only to a *commission of superintendence*, nominated by the King every three years, and consisting of a peer of France, who is officially president; two deputies, a president of the Cour des Comptes, the governor of the Bank of France, and the president of the Chamber of Commerce of Paris. The Caisse d'Amortissement conducts all operations relative to the reduction of the public debt of the country. The Caisse des Dépôts et Consignations receives all moneys deposited in it in consequence of legal awards, and other public proceedings, or by any public functionaries, for which it allows interest at the rate of 3 per cent. per ann. after the money has been deposited 60 days. Private individuals may also deposit money here, for which they receive 2 per cent. interest after the first 60 days. During the legislative session the president of the commission makes a report to the two Chambers, which is published. The bureaux are established at the Maison de l'Oratoire, opposite the Louvre.

Commercial Establishments.—For a list the reader is referred to the *Almanach du Commerce*, published every year, the names being too numerous for insertion in this work.

CHAPTER IV.

SOCIAL STATISTICS.

REVENUE, TAXES, etc.—The receipts of the city of Paris for last year were about 50,000,000 fr., and the expenditure about 45,000,000 fr. (1)

(1) Among the items of receipt we find:—Octroi Duties, 30,698,643 fr. 78 c. Droits de Remise on Sales in Markets, 431,642 fr. 27 c. Public Weights and Measures, 255,918 fr. 26 c. Hydraulic Establishments 779,133fr. 35 c. Caisse de Poissy, 1,347,156fr. 90c. Abattoirs, 1,084,132fr 39 c. Entrepôts, 466,026fr. 99 c. Rents of Standings in Markets, 539,489fr

The admirable financial management of the municipal affairs of the capital has brought the revenues of the city-chest into this healthy condition; the debt with which it was burthened, to the amount of 66 millions of francs, is being gradually paid off, and the municipality can dispose annually of a clear excess of more than 5 millions. The contributions foncière, personelle, et mobilière, for the department of the Seine, were last year 29,964,605 fr.

Tariff of the Octroi and Entrance Duties.—Wine in wood, 21 fr. per hectolitre; do, in bottles, 6 sous per litre; vinegar, verjuice, etc., in wood or bottles, 10 fr. 10 sous per hect.; pure alcohol contained in brandy or spirits, in wood, brandy or spirits in bottles, liqueurs, fruit in brandy, and scented spirits, in wood, or bottles, 81 fr. 8 sous per hect.; perry, 11 fr. per hect.; cider and mead, 10 fr. per hect.; beer brought to Paris, 4 fr. per hect.; beer brewed at Paris. 3 fr. per hect.; (1) olive oil, 40 fr. per hect.; other oils, 20 fr. per hect.; oxen, 24 fr. per head; cows, 15 fr.; calves, 6 fr.; sheep, 1 fr. 10 sous; (2) hogs and wild boars, 9 fr.; coarse meat sold without weighing, 13 centimes per kilogramme; sausages, hams, fresh pork, salt pork, bacon, etc., 4 sous per kilog.; heads, feet, tripe, etc., 1 sous per kilog.; fire-wood, 2 fr. per stère; white wood, 1 fr. 10 sous per do.; faggots, 3 fr. per hundred; charcoal, 15 sous for two hectolitres; coals, 10 sous per hectolitre; dry hay (in trusses of 5 kilogrammes), 4 fr. per 100 trusses; straw, 1 fr. per ditto; oats, 10 sous per hectolitre; quicklime, 1 fr. 4 sous per do.; plaster, 36 centimes per do.; rough stone, 12 sous per cubic mètre; hewn stone, 1 fr. 12 sous per do.; marble and granite, 16 fr. per do.; large slates, 5 fr., small slates, 4 fr., bricks, 6 fr., tiles, 7 fr. 10 sous, and square pavements, 5 fr. per 1,000; potter's clay and sand,

43 c. Rents of Standings on Public Ways, 323,356 fr. 30 c. Duties on Burials, 441,830 fr. Grants of Land in Cemeteries, 556,602 fr. Scavengering Dues, 166,000 fr.

Among the items of expenditure are :—Expenses of Collection, etc., 733,828 fr. 65 c. Primary Instruction, 762,312 fr. 55 c. Public Worship, 76,178 fr. 32 c. National Guard and Military Service, 878,053 fr. 93 c. Hospices and Charitable Establishments, 5,259,247 fr. 35 c. Expenses of the Prefecture of Police, 7,406,065 fr. 61 c. Libraries, Museums, Promenades, 46,598 fr. 2 c. Colleges and Establishments of Public Instruction, 138,196 fr. 30 c. Public Fêtes, 232,493 fr. 42 c. New Public Works, 3,483,341 fr. 36 c.

(1) Beer was drunk for the first time in Paris in 1428.

(2) In 1798, the octroi duty on oxen was 15 fr. a-head; cows, 7 fr. 50 c.; calves, 3 fr.; sheep, 50 c. In 1815 these duties had risen to 23 fr. 10 c., 13 fr. 20 c., 5 fr. 56 c., and 1 fr. 32 c.

12 sous per cubic mètre; turf, 1 fr. per 100; laths, 10 fr. pér 100 bundles; wood, 8 to 10 fr. per stère, according to the quality or form; dry cheese, 2 sous per kilogramme; salt, 1 sous per ditto; white wax, and wax and spermaceti candles, 6 sous per ditto; bees'-wax and rough spermaceti, 4 sous per ditto; hops, 2 sous per ditto; tallow and tallow candles, 3 fr. per 100 kilogs.; barley, 1 fr. per hectolitre.

Detailed instructions are annexed to the tariff, by which it is regulated, and abuses are prevented. Every driver of vehicles, containing articles subject to duty, is bound to make declaration thereof at the bureau before he enters Paris; to show his way-bill to the officers, and pay the duties, upon pain of a fine equal to the value of the articles in question. The officers have power to make any examination necessary to ascertain the truth of his declaration. Any article introduced without having been declared, or upon a false declaration, is liable to be seized. The officers cannot use the probing-iron in their examination of boxes, packages, etc., declared to contain goods that may suffer damage. Diligences, waggons, carts, cabriolets, and all carriages for transport, are subject to examination. No individual, whatever be his dignity, or functions, is exempt, on his entering the barrier in his carriage, from inspection or the duties.

The produce of the Octroi duties has increased gradually every year for some time back; in 1834 it amounted to 27,684,000 fr. In 1842 it was 40,606,535 fr.

There are no authentic returns published of the produce of the different manufactures of the capital calculated to the present day. An immense increase has, however, taken place within the last 10 years, and is still proceeding very rapidly. The prefect of the department, in a late report, estimates the manufactures of Paris, exported to foreign countries, at 80 millions of francs annually; and those for the consumption of the departments at the same sum. Of the manufacturing establishments of Paris, two belong to the government, for tapestry and carpets, and for snuff. The first of these, known as "*The Gobelins*," does not sell its products; but the second furnishes nearly a fifth of the snuff consumed in the country; the sale of which in 1843 amounted to 95 millions of francs. Of the other manufactures of the capital, paper-hangings, leather, jewellery, chemical products, gas, fine hardware, fans, etc., give occupation to a vast number of persons, and yield considerable profits. Printing, engraving, and the preparation of all substances and materials connected with the fine arts, as well as

the compounding of sugared sweetmeats, bonbons, etc., form very extensive branches of trade. (1)

According to the very interesting table published in Mr. H. Lytton Bulwer's work on France in 1835, to which the reader is referred for much curious information, it appears that, of the journeymen employed in Paris, the cotton-spinners are paid the worst and work the hardest; since they receive only from 1 to 2 fr. per diem, and work for 12 or 15 hours. The general average of wages in most other trades varies from 3 to 5 fr. a-day; and the number of hours from 10 to 12. The rag-collectors, or *chiffonniers*, realize from 1 fr. 50 c. to 2 fr. a-day. Workwomen receive very low wages in Paris, from 15 to 30 sous being the ordinary average. Young women in shops receive their food, washing, and lodging, and are paid from 150 fr. to 400 fr. per annum. The ordinary expense of a journeyman is from 20 to 30 sous daily for food, and from 5 to 6 fr. per month for lodging. A great part of the Paris workmen do no work on Monday morning or on Sunday afternoon. Their condition has been observed to improve nearly in the same proportion as Savings' Banks have increased; and will be still more so by the diffusion of primary education, and the abolition of the lottery and gaming-houses.

CONSUMPTION.—The following is a statement of the con-

(1) The following is a table of the exports from Paris, for 14 years, extracted from the entries at the Custom House :—

1829	64,737,731 fr.	1836	134,495,449 fr.
1830	64,231,108	1837	92,317,010
1831	66,758,574	1838	124,830,114
1832	66,911,055	1839	131,573,066
1833	95,274,381	1840	134,005,000
1834	98,315,020	1841	152,094,130
1835	119,441,522	1842	121,672,089

The exports have thus been more than doubled in 14 years; the declarations being made a fourth, at least, below their real value.—The number of tradesmen's licenses issued in Paris during 1842 was 56,707; for which 4,529,937 fr. were paid.—In 1842 there were 15,000 more licenses than in 1830.—The following was the amount of the general imports and exports in France in the following years :—

Importation.			Exportation.		
	General Commerce.	*Special do.*		*General Commerce.*	*Special do.*
1836.	905,575,359fr.	564,391,553fr.	1836.	961,284,756fr.	628,957,480fr.
1837.	807,592,967	569,125,077	1837.	718,097,450	514,370,635
1838.	937,054,479	656,479,682	1838.	955,907,636	659,023,730
1839.	946,471,426	650,585,597	1839.	1,003,331,788	677,377,096
1840.	1,052,286,026	747,446,953	1840.	1,010,922,526	694,985,452
1841.	1,121,424,216	804,557,931	1841.	1,065,357,603	760,653,561
1842.	1,142,033,203	846,606,940	1842.	940,250,887	643,961,677

sumption of Paris during the year 1842, extracted from the *Annuaire du Bureau des Longitudes.* (1)

Wines, 970,728 hectolitres; spirits, 47,052 hect.; cider and perry, 21,296 hect.; vinegar, 18,308 hect.; beer, 122,557 hect; grapes, 854,069 kilogrammes; oxen, 69,393 head; cows, 22,355 head; calves, 67,869 head; sheep, 435,040 head; pigs, 90,036 head; pies and prepared meats, 305,040 kilos.; coarse meat without weighing, 2,811,637 kilos; sausages, hams, etc., 1,102,750 kilos.; offal, 1,586,397 kilos.; cheese (dry), 1,367,020 kilos.; fine oils, 92,611 hect.; sea-fish (amount of sale in the market), 5,205,254 fr.; oysters, 1,323,367 fr.; fresh-water fish, 592,874 fr.; poultry and game, 9,605,209 fr.; butter, 12,285,132 fr.; eggs, 5,705,220 fr.; hay, 6,396,899 bundles; straw, 11,387,455 bundles; oats, 943,912 hect.

The ordinary consumption of Paris in grain and flour, sold at the Halle au Blé, is estimated at 1580 sacks, each weighing 159 kilogrammes, daily, or 91,695,300 kilogrammes annually. But when the price of bread is higher out of Paris than within the walls, flour and grain are carried out for sale, and the daily consumption then exceeds 1700 sacks. The price of bread is fixed, twice a-month, by the municipal authorities; it varies, of course, with the price of flour, but may be averaged at 6 sous per kilogramme for the best quality, or not quite 1½d. a-pound English.

The greatest numbers of oxen for the Paris markets are brought from the departments of Calvados, Maine et Loire, Eure, Manche, Orne, Vendée, and Haute Vienne; their average price is from 300 to 330 fr. a-head. Cows come principally from the districts of Maine, Normandy, Beauce, and Brie; their value is from 190 to 200 fr. Calves come from Auvergne and Normandy, but are bought up by the dealers of Pontoise, and there fattened for the capital; their average value is from 75 to 90 fr. Sheep are sent in the greatest numbers from the Seine et Oise, Indre, Marne, Orne, and Germany; they sell from 20 to 26 fr. each. The capital employed in the purchase of cattle for Paris last year was 46,720,303 fr.

The tobacco annually sold in Paris is valued at 708,793 kilogrammes: 852,200 stères of hard wood (*bois dur*) are burnt annually in the capital, as well as 113,860 stères of white wood (*bois blanc*); 1,668,147 hectolitres of charcoal; and 333,205 hectolitres of coal.—The cost of the coal consumed in Paris in 1842 was 1,444,000 fr.

(1) The cost of the consumption of Paris is estimated at 350,000,000 fr. Wine enters into this amount for 49,000,000 fr.; milk, 12,000,000 fr.; groceries, 78,000,000 fr.; salt, 2,000,000 fr.; bread, 38,000,000 fr.; meat and pork, 40,000,000 fr.; vegetables, 15,000,000 fr.

The materials used for building in Paris during 1842 were as follows:

Oak and other hard woods for joists, etc., 24,400 stères; ditto planks, 2,433,355 mètres courant; fir and white woods for joists, etc., 1,857 stères; ditto planks, 3,275,500 mètres courant; lime, 42,498 hectolitres; plaster, 1,027,943 hect.; large slates (number), 5,798,493; small slates, 329,695; bricks, 7,829,840; tiles for roofs, etc., 3,578,388; tiles for floors, 3,910,280; laths, 96,257 bundles.

MARKETS, ETC.—The first market-house in Paris was situated in the Cité, near the street still called rue du Marché Palu. A market, called Marché de l'Apport, was afterwards held near the extremity of the rue St. Denis, till the reign of Louis VI., who transferred it to a piece of ground near the cemetery des Innocents, named Champeaux, or Petits Champs. Philip Augustus established two other markets near the same spot, and they took the name of halles. Each class of dealers and every neighbouring town had its particular halle. Francis I. caused all the halles to be rebuilt, with pillars of stone opening into dirty galleries, obstructed with irregular stalls. The inconvenience of these places began to be felt in the last century, and market-houses, for all sorts of provisions, have since been constructed in every part of Paris.—The following is a list of the various markets, halles, etc.: (1)—*Marché des Innocents*, for fruit, vegetables, etc., to which are attached the following markets and halles: *Marché au Beurre; au Fromage; aux Œufs; au Poisson; au Pain; aux Pommes de terre; aux Oignons; des Herboristes; Halle aux Draps; aux Cuirs*. General markets: *Marché des Blancs Manteaux; Beauveau; de la Madeleine; des Carmes; St. Honoré; St. Joseph; St. Germain; St. Martin*. Meat-market, *Marché des Prouvaires*. Poultry-market. *Marché des Augustins*. Flower-markets: *Marché du Quai Desaix, du Boulevard St. Martin, de la Madeleine*. Rags and Old Clothes-makets: *Marché du Temple, de la Halle aux Veaux, de St. Jacques*. To these may be added the *Halle au Blé, Halle aux Vins*, and *Halle aux Veaux*, as well as the *Marché aux Chevaux* and the *Marché aux Fourrages*. There are also several smaller ones, which are not worthy of particular notice, viz.: the Marché d'Aguesseau, Passage de la Madeleine; Marché de Boulainvilliers, rue du Bac; Marché Ste. Catherine, rue d'Ormesson, au Marais; Marché des Enfans Rouges, rue de Bretagne; Marché de la Fraternité, rue St. Louis

(1) A *halle* signifies a place where goods of any kind are sold wholesale; a *marché* is where the commodities of life are purchased retail.

en l'Ile; **Marché Neuf**, near the Pont St. Michel; **Marché de Ste. Geneviève**, rue Soufflot; **Marché and Bazar des Patriarches**, 113, rue Mouffetard; and **Marché Faubourg du Roule**. The dealers in the market-places amount to nearly 9000. (1)

ABATTOIRS (SLAUGHTER-HOUSES).—Previous to the formation of these establishments for the slaughter of cattle, butchers were accustomed to drive oxen and sheep through the streets, to the great danger of the inhabitants. Besides, these animals contributed in a great degree to render the streets of the capital more dirty, while the private slaughter-houses impregnated the atmosphere with noxious effluvia. A remedy for these nuisances had long been desired, when, in 1809, Napoleon decreed the construction of five public abattoirs at the extremities of the city, and the suppression of the slaughter-houses in the central parts of Paris. Of these establishments three are to the north of the city; viz. the Abattoirs du Roule, de Montmartre, and de Popincourt; and two to the south, viz. those of Ivry and of Vaugirard. The five abattoirs being finished in 1818, at an expense of 16,518,000 fr., a police ordonnance was issued which fixed the 15th of September for their opening, and prohibited from that day cattle being driven to private stables or slaughter-houses. Houses for melting the tallow and drying the skins are attached to each of these establishments. A duty is paid upon the animals slaughtered, in the following proportion, viz. an ox, 6 fr.; a cow, 4 fr., a calf, 2 fr.; and a sheep, 10 sous. The product of this duty, including the duties on the purtenances and tallow, and the sale of manure, was about 1,200,000 fr. in 1842. Strangers should visit one of these establishments; they must apply for a guide at the porter's lodge, to whom a small fee is given.

The number of butchers in Paris exceeds 500, who each find security for 3000 fr. The melting-houses in the 5 abattoirs have been placed at the disposal of persons called fondeurs (melters), who must not be tallow-chandlers. The abattoirs of Popin-

(1) In the absence of any published returns of the sales effected in the various markets of Paris, it may be interesting to mention three facts that have lately been ascertained. The annual consumption of potatoes in Paris is nearly 325,000 kilogrammes, or about 650,000 lb. The daily consumption of peas (in the season) is estimated at 200,000 litres, or 52,837 gallons. More than 20 cart-loads of water-cresses are brought into Paris daily. To give an idea of the consumption of flowers in Paris, it may be mentioned that on some particular days there are exposed for sale in the different markets of the capital 30,000 pots of flowers, valued at 45,000 fr.

court and Montmartre have each 64 slaughter-houses, that of Grenelle 48, and the two others 32 each. Besides these abattoirs there are three others, appropriated exclusively to the use of the pork-butchers, at 81, rue du Cherche-Midi, 152, quay Jemappes, and 8, rue St. Michel, à la Petite Pologne. Country butchers are allowed to bring meat to the markets of Paris upon paying a duty of 12 centimes per pound. The increase in the consumption of butcher's meat for the first six months of 1843, over that of the corresponding period of 1842, was 2,649 oxen, 418 cows, and 9,565 sheep; this has, however, been altogether reversed during the last six months of the year, making the total consumption of 1843 less than that of 1842.

The PORTS along the sides of the river, or wharfs, are places where goods may be landed and sold as in an *entrepôt,* there being always officers of the customs in attendance to examine the nature and quantity of the cargoes discharged, Of these the principal are the *Port de la Rapée,* for wine and fire-wood; *aux Tuiles,* for tiles, bricks, slates, etc.; *St. Nicolas,* for merchandise from Rouen; *d'Orsay,* for wine, stone, etc.; *des Invalides,* for fire-wood. The transport on the river is very considerable, and is effected by large boats called *coches d'eau,* by barks, and by steamers.—Depots for fire-wood are to be found along the river and on all the outskirts of the town. The wood is brought down the river either in rafts or in barges; the latter sort being of a more expensive quality. Charcoal and coal are sold on board the boats that lie off the Ile de la Cité and the Ile St. Louis, as well as along the Canal de l'Ourcq, a large authorised market for the sale of charcoal having been established near the top of the rue du Faubourg St. Martin, in the rue des Récollets.

From the departments above Paris, about 12,000 boats arrive annually, with fruit, hay, corn, flour, tiles, bricks, wine, hemp, flax, paving-stones, etc.; besides about 5,000 floats of timber, fire-wood, and charcoal. From Havre and Rouen there come yearly about 600 boats with glass, cider, wine, brandy, salt, foreign corn, colonial produce, etc. The average annual duties paid for the navigation of the Seine amount to about 1,000,000 fr.

CHAPTER V.

PHYSICAL STATISTICS.

STREETS AND HOUSES, ETC.—It has been calculated that there are more than 45,000 houses and 13,000 shops in Paris of

all descriptions. The streets are 1260 in number; avenues and alleys, 38; boulevards, 21; places, 99; carrefours, 33; courts, 54; passages, 183; alleys not thoroughfares, 163; quays, 37; ports, 15. The total area of the public highways has been estimated at about 3,200,000 square mètres, and their length at 480,000 mètres, or 120 leagues. About a tenth part of the pavement of Paris is repaired, and a fortieth part laid down in new stone every year. (1)

The streets of Paris have all been formed, more or less, upon the model of those which existed in the older parts of the town long before coaches were invented, or carts and waggons ever traversed the city; and since the civilisation and comfort of the lower and middling orders were entirely neglected by the state until the revolution of 1789, the streets of Paris, frequented by the artisan rather than by the noble, remained unimproved till within the last 50 or 60 years. Hence Paris is inferior to most of the other capital towns of Europe as far as the width, cleanliness, and general appearance of most of its streets are concerned. From the peculiar domestic habits of the greater part of the inhabitants, living not in single houses, but tenanting dwellings in common, proprietors are not anxious to make those improvements which the citizens of all other capital towns have long ago effected: the manners, too, of the Parisians still tolerate the public committal of nuisances which deprive their streets of any pretensions to cleanliness, and contribute not a little to the hindrance of any amelioration. The municipality of Paris have, however, within the last few years, devoted their attention to the widening and embellishing of their roadways; and large sums are now annually expended for that most desirable purpose. According to the last report, the quantity of ground that must be ceded to the city at an estimated value by private persons, in order to carry out the plans of improvement lately decided on, will amount to 1,120,862 mètres, valued at 136,000,000 fr. Still parts of the interior of Paris must long retain the appearance of a town of the middle ages; and until the habits of the people themselves can be improved, and the regulations of the police be more strictly enforced, the mud and the black noisome gutters of the greater part of the central streets of this capital will still offend the senses of the visitor, and render the task of attempting to explore them as unpleasant as in every other respect it must be interesting. According to the orders of the prefect of police, no rubbish is allowed to be thrown into the streets except at

(1) The streets were first paved during the reign of Philip Augustus.

night or early in the morning; and every proprietor is bound to sweep his half of the road, in front of his walls, every morning, and in the summer to water it. Whoever has once traversed Paris will know how this regulation is attended to. (1)

The stone used for forming the pavements of the streets and places of the metropolis, as well as of many of the high-roads of France, is of the most excellent description; being a compact and exceedingly hard sandstone, highly crystallized, found on the outskirts of the *Paris Basin.* The footways are generally made with the lavas and basalts of Volvic, in Auvergne; but a new invention has lately been introduced, and is coming daily more and more into use. It consists of a mixture of asphaltum and gravel, which, being poured in a hot fluid state on a level plastered surface, hardens immediately, and will endure great wear-and-tear. The cost of lava flagging is about 13 fr. per square mètre; that of common paving-stone for carriage-ways about 8 fr. when new, and 3 fr. every 10 years for repairs. The price of bitumen flagging is 8 fr. per square mètre. The bituminous pavement of the Dez-Maurel Company's invention, consisting of bits of granite imbedded in blocks of bitumen, costs 9 fr. per square mètre, but does not require so much repair as when stone alone is used. The wood pavement is also slowly getting into use, in a few of the localities of Paris. In 1842 the total cost of extending and repairing the pavement of Paris was 750,000 fr. The cleaning of the streets cost 535,000 fr.

It was not till the year 1728 that the useful plan was adopted of placing the names of streets in a conspicuous situation; and the names then given to them remained without variation till the Revolution. Previous to that period, there was scarcely a street in Paris that had not changed its denomination several times, and these changes generally had their origin in some particular circumstance, such as the name of a distinguished personage, or an extraordinary event that had occurred in

(1) It is surprising that the size and width of vehicles, and more particularly of carts and waggons intended for the transport of merchandize in the interior of Paris, have not been regulated and restrained within certain limits by the police The streets already exist, and it is easier to accommodate the size of vehicles to the streets than to alter the streets to suit the increased passage of vehicles. As a specimen of the inconvenience felt in the most busy part of the town, may be quoted the rue St. Denis at the lower end, the rue des Lombards, and the rue St. Martin, which the curious visitor would do well to venture to inspect in the middle of a winter day.

them. The names of the streets are now painted on slabs of lava, affixed to the corner houses, with white letters on a blue ground; all the colours being fixed by fire and quite indestructible. As much confusion arises from several streets bearing the same name, it is said to be the intention of the municipality to introduce such changes as will obviate all existing inconvenience.

Until the reign of Louis XVI. Paris was lighted during only nine months of the year, and then only in the absence of moonlight. That monarch decreed its continuance during the whole year. Formerly it was lighted by lamps suspended from ropes hung across the street, which, though aided by reflectors, and kept well cleaned, have served for little else than to make darkness visible. Gas has, however, long been introduced into the shops, public buildings, and most of the chief streets, and the whole city is shortly expected to be lighted in the same manner. Some very successful experiments have lately been made on the Place de la Concorde on electricity as a substitute for gas, which are likely to lead to extensive changes in the system of lighting public places. (1)

PLACES.—Every open space at the junction of streets, etc., of more than usual size, is termed a *place*. Some of them are remarkable for their surrounding edifices, and a few for their size. The principal are the *Places de la Concorde, du Carrousel, Vendôme, des Victoires, Royale,* etc. Descriptions of each will be found under the head of the arrondissements.

THE BOULEVARDS.—Under Louis XIV. Paris ceased to be a fortified city. (2) By a decree of that monarch the walls and towers, which had fallen into decay, were pulled down, and the ditches filled up. When the demolition of the southern enclosure had been carried into effect, the king formed the resolution of opening a wide road round the capital, and planting it with trees. In 1670, the fortifications on the north were demolished, and the road, which took the name of *Boulevard* (bulwark or rampart), was planted from the rue St. Antoine to the rue St. Martin. In the following year the Porte St. Denis was demolished, and the triumphal arch, which bears the same saint's name, was erected. The Boulevard was at the same time continued from the rue St. Martin to the rue St. Honoré.

(1) Paris is nightly lighted by 13,221 lamps, more than half of which are gas.

(2) Early in 1841, while forming a watercouse for the rue Rambuteau, the workmen reached the old wall of Paris, built under Philip Augustus, in 1190. It was found to run exactly as traced in the old plans of the city.

The northern boulevards being finished in 1704, the king issued a decree for similar works to be executed on the south; they, however, proceeded very slowly, and were not finished till 1761. Under the government of Napoleon, the boulevard on the northern bank of the Seine was prolonged from the rue St. Antoine to the river.

The boulevards which, since the formation of a similar road without the barriers, have been distinguished by the name of *Boulevard intérieur*, form two grand divisions, called the *Boulevard du Nord* and the *Boulevard du Midi*. The former is 5,067 yards in length, and is subdivided into 12 parts, bearing the following names: the Boulevards Bourdon, Beaumarchais, des Filles du Calvaire, du Temple, St. Martin, St. Denis, Bonne Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and de la Madeleine. The *Boulevard du Midi* is 16,100 yards in length, and is divided into seven parts, as follows: the Boulevards de l'Hôpital, des Gobelins, de la Glacière, St. Jacques, d'Enfer, du Mont Parnasse, and des Invalides. These spacious roads are planted with four rows of trees, forming a carriage-road with a double walk on each side. The *Boulevard extérieur*, which was not finished till 1814, is planted with trees, and divided into several parts, bearing different denominations. The name of the street called rue Basse du Rempart, below the boulevards on the north side, still indicates what it once was. The northern boulevards are the pride and glory of Paris. Once its *bulwarks*, they are now become its ornament. Their spacious extent, the dazzling beauty, the more than luxury, of the shops, the restaurants, the cafés, that are to be found on or near them; their lofty houses, some of them of the most classical and ornate architecture; (1) the crowds of well-dressed persons who frequent them; the glancing of lights among trees planted amid the broadest thoroughfares of a great city; the sounds of music; the incessant roll of carriages; all this forms a medley of sights and sounds not a little perplexing, though any thing but unpleasing to the eye and ear of the visitor who perambulates them, for the first time, on a fine evening. The Boulevard des Italiens is the most fashionable part. Here in fine weather loungers of both sexes throw themselves carelessly on chairs, and thus pass a great part of the day. Nothing can exceed the gaiety of this spot till midnight. The chairs are hired for two sous each. The com-

(1) The traveller's attention is particularly called to the gorgeous building at the corner of the rue Laffitte, named *Cité des Italiens*. Both exterior and interior are equally splendid.

mon people prefer the Boulevard du Temple, where puppet-shows, pantomimes, rope-dancing, mountebanks, etc., are always ready to amuse them; and on Sunday evenings this spot resembles a fair. The boulevards to the south offer a striking contrast to this lively picture. On their sides, at considerable distances, are some elegant houses and gardens *à l'anglaise*, but no crowds, no noise; the air is pure and salubrious, and those who like a solitary shady walk will here be gratified. The exterior boulevards are the same as the southern ones; except that they are studded with *guingettes*, where the lower orders of Paris resort to dance, and to drink wine, thus evading the duties of the city octroi. Those on the south-east and north-west are the most agreeable.

PASSAGES.—These are comparatively recent inventions in the arrangement of the capital, and the success with which the erection of most of them has been attended has caused their multiplication to a great extent within the last few years. All the taste and elegance of the Parisian shopkeepers are here displayed, and they are the grand resort of all the loungers of the town. The most remarkable are: the Passages *des Panoramas, Vivienne, Colbert, Choiseul, du Saumon, Véro-Dodat, Delorme*, etc. In general the shops in them, though small, are exceedingly convenient for their holders, but are commonly let at a very high rent.

BAZARS.—There are very few of these establishments now existing in Paris; three on the northern boulevards being the only ones of any note. The best of these is a large one on the boulevard Bonne Nouvelle; a description of which will be found under the head of the 3rd arrondissement.

COMMON SEWERS, ETC.—The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, etc. When ditches were opened round the city-walls, these served as sewers, and some parts of them, now arched over, are still devoted to that purpose. About the year 1370, the *grand égoût* from Menilmontant to Chaillot, and several smaller ones, were formed. The outlets of these sewers becoming gradually choked up, and not being covered, they became insufferable nuisances, and often generated contagious diseases by their exhalations. The evil had become so great in 1671, that it was determined that several of the sewers should be vaulted, and at the same time was formed the égoût de l'Hôtel des Invalides. In 1734 the lower part of the égoût

Montmartre was vaulted over; in 1740 the grand égoût was covered in; and in 1754, three new sewers were built. Those which surround the Palais Royal were opened when that edifice was built, and empty themselves into that of the Place du Carrousel. Ever since 1829 great additions have been annually made to the sewers of Paris.

The sewers at present occupy in extent a space of 80,000 mètres, or about 20 leagues, constructed at an expense of 18 millions of francs. They are now strongly cased and vaulted in masonry. (1)

The gutters, that used to run in the middle of the streets, are now placed by the sides of the *trottoirs*, and a general system of large and well-arched drains is to be found under every street of the quarters comprised between the rue St. Denis and the Place Vendôme. This improvement, which was so much needed, will be extended to the whole of Paris. Closely connected with the drainage of the town, is the system adopted for removing the ordure and rubbish of each individual house. For this purpose the establishment of Montfaucon has been maintained. (See 5th Arrondissement.) The pestilential effect produced by this place upon the atmosphere of that part of Paris has led, of late, to the experiment of *absorbing wells*. These, where they have been tried, at the Barrière du Combat and elsewhere, have succeeded, and will, it is supposed, be applied to remedy existing evils.

QUAYS.—The banks of the Seine are skirted with spacious quays, which, although distinguished by different names, form in reality only two lines of road. The most ancient, the Quai des Augustins, dates from 1312, and the Quai de la Mégisserie, from 1369. Under Louis XIII. and Louis XIV. some progress was made in the construction of quays, particularly in the Ile de la Cité, and the Ile St. Louis. Napoleon particularly directed his attention to the improvement of Paris by the construction and repair of quays, and his plans have been completed. The banks of the Seine now display a line of quays unequalled by any city in Europe. Their total length is nearly

(1) Those that are constructed with the common calcareous stone of the country harbour a prodigious number of rats; and on account of the generally warm temperature that prevails in them, the growth of fungi of various species is very abundant. The principal vapours generated in these channels for the refuse of the capital are composed of ammoniac, of sulphurated hydrogen, of animal matter in a state of maceration, of stagnant soapy water, and a nauseous sickly indefinable vapour, which is said to be quite peculiar to these sewers.

11 English miles. They form large terraces, on which a roadway runs, with a trottoir generally on each side, and most of them are planted with trees and lighted by gas. Next to the boulevards and public gardens, they afford the most agreeable promenades of Paris. Beneath many of them are shelving terraces of stone descending into the river, called the *Ports*, and serving for the debarkation of goods. The necessity of these stone embankments will be perceived, when the height to which the river sometimes rises is taken into account; they are often the means of preventing the lower parts of the capital from being overflowed.

BRIDGES.—The bridges at Paris, owing to the elevation of the quays above the river, have very little ascent, and are therefore convenient; they are, however, in general, far inferior to the bridges of Rome or Florence, and are not to be compared with the stupendous masses of Waterloo, Blackfriars, London, or Westminster. Their number over the Seine, between the barriers of Paris, is at present 27; of which 7 are suspension bridges, 3 are formed of iron and stone, 1 of wood, and the rest of stone altogether. For descriptions of them the reader is referred to the Arrondissements.

CANALS.—The canals on the north of Paris are all branches of one and the same undertaking for bringing the waters of the river Ourcq to the capital. Proposals to this effect were made in 1799, but the authorisation of Government was not granted till 1802. The works were carried on till 1814, when they were suspended; in 1818 the municipality of Paris were empowered to borrow 7,000,000 fr. for their completion, and they were soon so far advanced as to be useful for the purposes intended. Since 1830 they have been completely finished. The objects for which this canal has been opened are to convey to a spacious basin water for the supply of the inhabitants of the capital, and the fountains which embellish it; to form on the north of the city a canal composed of two navigable branches, the one extending from the Seine at St. Denis to the basin, and the other from the basin to the Seine at the Arsenal; and, lastly, to furnish a supply of water to the manufactories of the capital. The various branches or ramifications of this canal are known by the names of the *Canal de l'Ourcq*, *Bassin de la Villette*, *Aqueduc de Ceinture*, *Canal St. Martin*, *Gare de l'Arsenal*, and *Canal St. Denis*.

The Canal de l'Ourcq receives the water of the Ourcq beyond the mill of Mareuil, about 10 leagues from Paris, and, after

collecting divers streams, falls into the Bassin de la Villette. The quantity of water furnished by this canal upon an average of the whole year is 13,500 superficial inches, yielding 260,820 cubic mètres every 24 hours, for the purposes of the navigation, and the lockage on the two canals St. Denis and St. Martin, and also for the supply to the public fountains, markets, and the houses of the capital. The declivity is 92 ft. 9 inches; and the water falls at the rate of 1ft. in a minute. Its total length is 24 leagues; between Mareuil and Lizy its breadth is 31 ft.; but from the latter place to the Bassin de la Villette, it is only 11 ft. wide. Its cost was 25,000,000 fr.

The Bassin de la Villette, situated without the Barrière de Pantin, was begun in 1806, and finished in 1809. It forms a parallelogram of 740 yards by 77, and receives the waters of the Canal de l'Ourcq at the northern extremity. Its axis is the same as that of an elegant rotunda, which forms barracks for gendarmes, and its banks are planted with 4 rows of trees. At the angles of the southern extremity are openings, which supply water to the Aqueduc de Ceinture and the Canal St. Martin.

The *Aqueduc de Ceinture* extends from the western angle of the basin as far as Monceaux, encircling Paris on the north. Its length is 10,300 yards. This aqueduct throws out 5 branches. The first supplies the Château d'Eau, Boulevard St. Martin, the Place Royale, and the Marché des Innocents; the second, the faubourgs Montmartre and Poissonnière, with the Palais Royal; the third, the Chaussée d'Antin, the quartier des Capucines, and the Marché St. Honoré; the fourth, the Champs Élysées, the Tuileries, the Invalides, and the École Militaire. The fifth supplies the fountains on the Place de la Concorde.

The *Canal St. Martin* is 3,467 yards in length, by 21 feet in width; and communicates between the eastern angle of the basin and the Gare de l'Arsenal. The sides are skirted with towing-paths and trees. It passes between the boulevard and the Hospital St. Louis, and, after traversing the Faubourg du Temple, falls into the *gare* in the Place de la Bastille. It cost more than 14,200,000 fr.

The *Gare de l'Arsenal*, in part formed of the moat of the Bastille, is 651 yards in length, by 64 in breadth. It can receive upwards of 80 barges, leaving the middle clear for a passage. A bridge has been erected towards the river, over the sluice where the waters of the *gare* fall into the Seine.

The *Canal St. Denis* begins near St. Denis, at the spot where the small river Rouillon empties itself into the Seine, and terminates at the Canal de l'Ourcq in a small semicircular sheet of

water, 900 yards beyond the Bassin de la Villette. After encircling the town on the Paris side, it extends in a straight line to the Canal de l'Ourcq. Its length is 7333 yards, and in its course are 12 sluices and 2 bridges. It cost eight millions.

AQUEDUCTS.—*Aqueduc d'Arcueil.*—Over a valley to the south of Paris, formed by the course of the Bièvre, the Romans erected an aqueduct for the conveyance of water to the Palais des Thermes, from Rongis, at 4 leagues distance; the intermediate village of Arcueil most probably derived its name from the arches which supported the aqueduct. Part of this ancient construction, consisting of two arches substantially built, still exists, near the modern aqueduct at Arcueil. The scarcity of water in the southern part of Paris was more particularly felt after Marie de Medicis built the Palace of the Luxembourg, and the population increased in that quarter. A project formed by Henry IV. of re-establishing the Roman aqueduct, to convey the waters of Rongis to Paris, was therefore renewed. On the 17th of July, 1613, Louis XIII. and the queen regent, his mother, in great pomp, laid the first stone of the aqueduct, which was built after the designs of Desbrosses, and finished in 1624. This aqueduct, which extends across the valley of Arcueil upon 25 arches, 72 feet in height by 1,200 in length, presents a magnificent mass of building. Its total length, from Arcueil to the Château d'Eau, near the Observatory, is 13,200 yards. Nine arches are open for the passage of the river, but it generally flows through two in the centre. Within the aqueduct on each side is a parapet which forms a walk. On the outside along the whole line are openings, called *regards.* This aqueduct was thoroughly repaired in 1777; and fresh sums of money have lately been devoted to the same purpose by the town of Paris. It supplies 36,000 hogsheads daily. Strangers are readily admitted to see the interior by applying to the keeper at Arcueil.

Aqueduc de Belleville.—A considerable quantity of water is supplied to Paris from a hill abounding in springs, situated at a short distance to the north, and upon which the village of Belleville has been built. The aqueduct by which it is conveyed is the most ancient in the vicinity, having been built in the reign of Philip Augustus. It was repaired in 1457, and again in 1602 by order of Henry IV. The first reservoir is situated upon the most elevated point of the village of Belleville. It consists of a substantial free-stone building, 50 feet in circumference, but not lofty, on account of the height of the hill and the depth of the springs, and is covered with a dome, surmounted by an open lantern. Two staircases lead down to the

bottom of the reservoir and the entrance of the aqueduct. In the centre is a basin emptying itself into the aqueduct. At the Barrière de Menilmontant is another reservoir, from whence the water is distributed to the adjoining parts of Paris. Its daily supply is 432 hogsheads.

Aqueduc de St. Gervais or *de Romainville*.—By this aqueduct the water from the heights of Romainville, Bruyères, and Menilmontant flows into a reservoir in the village of Prés St. Gervais, from whence it is conveyed to Paris by pipes. The date of its erection is unknown, but it existed in the time of St. Louis. It was repaired at the same time with the aqueduct of Belleville, by order of Henry IV. The reservoir was rebuilt in the time of Louis XIV. Supply, 648 hogsheads daily.

Pipes are also laid across the plain of St. Denis from the Seine, for the supply of Batignolles and Montmartre with water.

FOUNTAINS.—From the nature of the soil on which Paris is built, consisting of rocky strata to an immense depth, the town is almost without springs, and therefore derives the water consumed by its inhabitants either from the Seine or from distant sources brought by means of aqueducts. Hence has arisen the necessity of erecting fountains in different parts of the town for the accommodation of the inhabitants. At the beginning of the 15th century there were only 12 public fountains, and a century later, under Francis I., there were not more than 16, supplying only 1 inch of water; though the population at that time amounted to 300,000 inhabitants. Under Henry IV. and Louis XIII. the town began to be better supplied; the pump of the *Samaritaine* at the Pont Neuf was erected, and the aqueduct of Arcueil rebuilt; 14 new fountains were made, but the supply was still greatly inadequate. Under Louis XIV. and Louis XV., when the population was 600,000, the pump of the Pont Notre-Dame was the principal source of the supply of water to the various fountains, and it furnished 80, 60, or 27 inches, according to the state of the seasons and its own condition. (1) The establishment of the *Pompe à feu* at Chaillot, and afterwards of that at Gros Caillou, brought some remedy to this state of things, by supplying 320 additional inches: but it was only when that undertaking had passed into the hands

(1) If the quantity of water necessary for 1 individual for 24 hours be calculated at only 1 litre, or quart, 1 inch of water will supply 1000 inhabitants. The distress of the inhabitants in 1774 may therefore be judged of, when 100 inches of water was the only supply for 600,000 inhabitants. Ancient Rome was supplied by its aqueducts with 6944 inches, and still receives 1500.

of the government, that the necessitous classes began to profit by a better distribution of drinkable water. The Canal de l'Ourcq completed the supply of the capital, which, since fountains are now erected in all parts of Paris, may be said to be good; but still the convenience of a fountain to each house does not commonly exist, although the practice of laying down pipes from the main conduits to each residence is now becoming frequent. (1) The purchase of water is an ordinary article of domestic expense. (2) The municipality are devoting large sums every year to increasing the supply of this principal necessary of health and life, and new fountains or pipes are being opened almost every day. A large establishment for the purification of the waters of the Seine, which, on account of the sediment with which they are charged, are unfit for drinking until they have been filtered, has long existed at the eastern end of Paris; and a proposal has lately been made to the general council of the department to supply each house in Paris with water brought to it in pipes, by a company of shareholders. The public fountains form very ornamental objects in the streets of Paris; and descriptions of all that are worthy of remark will be found under the head of each arrondissement. There are 1600 bornes fontaines (in the nature of water-plugs) in the streets, which are turned daily by persons appointed for that purpose, in order to freshen and purify the streets. (3)

BATHS, ETC.—The use of baths was introduced into Gaul by the Romans, and spread rapidly among the inhabitants, particularly at Paris. In the middle ages public baths, called *étuves*, were so common in Paris, that six streets or alleys derive their names from them. These establishments maintained their reputation for a long period, and their proprietors, called *barbiers-étuvistes*, formed a corporate body. Under Louis XIII. and Louis XIV. they became places of pleasure and debauchery, to which cause may be attributed their decline. At present the baths in Paris are numerous, and afford every kind of accommodation at a very low charge. The bathing-establishments are formed of ranges of small rooms, furnished with every necessary appendage. Mineral, sulphur, and vapour baths are also frequent in Paris, and very reasonable. The *bains-ambu-*

(1) The sum received by the city of Paris in 1842 for water thus supplied by pipes was 704,000 fr.

(2) It is calculated that upwards of 5 millions of francs are annually paid by the inhabitants of Paris for water to the carriers.

(3) Large reservoirs, supplied by steam-engines from the Seine, have been lately formed at Belleville and Passy.

lans, or portable baths, are a great accommodation to invalids, and the public in general. For a list of the principal establishments, see *Directory*. There are also *Écoles de Natation*, or swimming-schools, and baths of every kind, to be found in floating establishments on the Seine every summer. Some of the swimming-schools are very large, and all are well regulated. These enclosures, resting on barges, are covered in with canvas, and are fitted up with galleries, bathing-rooms, plunging-bridges, etc. Net or wood-work is placed at the bottom, which can be raised to the surface on occasion. Men are always in attendance to give instructions in swimming, and ropes and poles are in readiness either to aid pupils or prevent accidents. Their price generally is 12 sous, but there are baths, or swimming-places, on the river, for the lower order of people, at as low a price as 4 sous. There are also schools for females, which are well attended; and it may be observed that the Parisians know how to appreciate the advantages their river affords.

CEMETERIES.—At a period more remote than the seventh century, the Parisians buried their dead in the Roman fashion, without the city walls, along the sides of the high roads. By degrees the priests granted permission for interments to take place in churches and the ground contiguous. The increase of the population gradually extending the bounds of the city, the cemeteries became inclosed within the walls. At length, in the year 1790, the National Assembly passed a law expressly prohibiting interments within churches, and enjoining all towns and villages to discontinue the use of their old burial-places, and form others at a distance. During the revolutionary tyranny which soon after ensued, men were buried without any ceremony, or memorial to mark the spot where they lay. In 1800, 1804, and 1811, various decrees were issued for the regulation and improvement of the cemeteries, and at the latter period they were constituted nearly as at present.

The cemeteries of Paris are three in number, viz. the *Cimetière du Père Lachaise*, for the eastern part of the metropolis; *de Montmartre*, for the northern; and *de Mont-Parnasse*, for the southern. There is besides at Mont-Parnasse a cemetery appropriated to the use of hospitals, and also to the interment of criminals. They are laid out in a picturesque style; the monuments are often in good taste, and many of the inscriptions interesting. On Sundays they are much resorted to; and on All Souls' Day, which is set apart for the commemoration of the dead, whole families of the Parisians visit the graves of their relatives. (1) A notice of each cemetery will be found attached

(1) Those families who wish to purchase a burying-ground *à perpétuité*

to that of the arrondissement nearest to which it lies. Any person or company may be entrusted with the erection and repairs of the tombs, etc.; and the cost of such charges is of course various, according to the persons by whom they are performed. The interments take place with or without the performance of any religious ceremony, in what manner and by whom the friends of the deceased please. The tariffs will be found at each cemetery, where full information on all particulars may be obtained. (1)

The expenses of funerals, regulated by royal ordonnance dated 25th June, 1832, are as follow:—

	Pompes Funèbres.	Cérémonies Religieuses.	Total.
9th Class . . .	5 fr.	10 fr.	15 fr.
8th . . .	32	15	47
7th . . .	59	20	79
6th . . .	105	50	155
5th . . .	298	130	428
4th . . .	536 50 c.	207	743 50 c.
3rd . . .	1172	278	1450
2nd . . .	2048	480	2528
1st . . .	3367 50 c.	600 50 c.	3968 50 c. (2)

CHAPTER VI.

HISTORICAL NOTICE OF PARIS.

THE origin of Paris and of its founders are involved in great obscurity. According to historians worthy of credit, a wander-

(for ever)—which confers the privilige of selecting the cemetery, without regard to the quarter of Paris in which they are domiciled—will pay for 1 mètre 268 fr., 2 mètres 532 fr., 3 mètres 1,063 fr., 6 mètres 3,184 fr., and for every additional mètre 1,000 fr. Up to seven years of age 1 mètre is sufficient for a grave; above that 2 mètres must be purchased. Two bodies cannot be buried in the same ground except the extent be 2 mètres, and that there be a vault constructed in it. Ground may also be hired for a fixed term of 6 years, etc.

(1) In cases of English persons dying in Paris, application should be made to the clerks of any of the places of English worship, who will generally undertake the management of the funeral.

(2) This last is only an estimated sum, for no exact maximum sum can be set down, as there are no legal limits to funeral pomp. The central office of the Entreprise des Pompes Funèbres is at 51, rue de Miromesnil, open from 7 morning to 7 evening. There are besides branches at the Mairies of the 1st, 2d, 5th, and 11th arrondissements, where all inquiries respecting forms, expenses, etc., will be answered.

ing tribe obtained permission of the Senones, at a remote period, to settle upon the banks of the Seine, near their territory. Upon the island now called *la Cité,* they built huts, which served as a natural fortress to protect their flocks and effects when an attack from any of the neighbouring tribes was apprehended. To their stronghold they gave the name of Lutetia, (1) to themselves that of *Parisii.* (2)

Upon the conquest of Gaul by Julius Cæsar, half a century before the Christian era, he found the Parisii one of the 64 tribes of the Gallic confederation, whose chief town was Lutetia. The island, covered with rude huts, was defended by the waters of the Seine, over which there were two bridges. The banks of the river were covered with gloomy forests or extensive marshes, and the inhabitants, who were remarkably fierce, supported themselves chiefly on the water by fishing. Cæsar rebuilt Lutetia, fortified it with walls, and defended the approach to it by two forts at the extremities of the bridges. The ferocious divinities of the Gauls were then exchanged for Roman gods, and human blood ceased to flow upon the altars of the Druids. Jupiter was worshipped at the eastern extremity of the island; Mars had a temple at Montmartre; Isis was adored at Issy and upon the site of the abbey of St. Germain des Prés; and Mercury had a temple upon the Mons Leucotitius, now called Montagne Ste. Geneviève. The Roman laws and a municipal government were gradually introduced; and the city was called *Lutetia Parisiorum,* after the name of the tribe which founded it. A trading company, denominated *Nautæ Parisiaci,* was formed, and the Romans here imparted their first lessons in the arts and sciences to this rude people. During 500 years of Roman domination, Paris was the residence of a prefect. The northern and southern banks of the river were covered with buildings. A palace was erected in the Cité for municipal purposes, and another on the south bank of the Seine, remains of which may still be seen. An arena was formed upon the declivity of the hill of St. Victor, and a cemetery near the spot where the Place St. Michel has since been opened; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the Place Louis XVI. and the

(1) *Lutetia,* from *louton-hezi,* dwelling of the waters.
Sequana, Seine, from *seach,* devious, and *an,* water, river; a derivative of *avainn.*

(2) *Parisii*—the origin of this word is not ascertained. The most generally received derivation is from the Celtic word *bar* or *par,* a frontier, or extremity.

Palais Royal; and a second aqueduct, to convey the waters of Arcueil to the Palais des Thermes. Several of the emperors resided here whilst their armies were engaged in repelling the barbarians of the north. Constantine and Constantius visited the capital of the Gauls; Julian passed three winters in it; Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached at Paris, about the year 250, by St. Denis, the Areopagite, who suffered martyrdom upon the hill of Montmartre. We are ignorant where the first Christians held their assemblies; but as early as the reign of Valentinian I. a chapel dedicated to St. Stephen was erected on the spot where Jupiter was worshipped, and where the cathedral of Notre Dame now stands.

In 406, hordes of barbarians from the north descended upon the Roman provinces, which they plundered and laid waste, and Gaul suffered greatly from their incursions. In 445, the Sicambres, of the league of the Franks, crossing the Rhine, made themselves masters of the cities situated on its banks, and marching thence to Paris, stormed it: at their head was Clovis, who, after having married Clotilde, and embraced Christianity, fixed his residence there in 524. This monarch built a church, which he dedicated to St. Peter and St. Paul, but which shortly after was placed under the invocation of Ste. Geneviève, who died in his reign. At this period the island was surrounded by walls with gates and towers. Childebert built the abbey of St. Germain-des-Prés and the church of St. Germain-l'Auxerrois. The walls built by Clovis subsisted till the time of Louis VI. (le Gros). This prince, continually exposed to the attacks of the feudal lords, his vassals, determined on protecting the fauxbourgs on the north and south by a wall, the necessity of which had been long before felt, in consequence of the repeated attacks of the Normans.

Under the kings of the first or Merovingian race, the arts, laws, and literature, introduced by the Romans into Gaul, fell into decay, and the civilisation of the Parisians retrograded. Few of the princes of the second or Carlovingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors; but, under his feeble successors, Paris became the private patrimony of hereditary counts. In 845, the Normans, attracted by the

riches of the churches and convents, made a descent upon Paris, which they sacked and burned in 857, and again besieged it in 885. In vain did the Parisians appeal for succour to Charles le Chauve. Their own courage, however, seconded by the valour of Count Eudes, or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign Hugues Capet began the palace which now bears the name of Palais de Justice. The inhabitants commenced buildings in all directions; and so great was the increase of the city that it was divided into four quarters, from whence came the term *quartier*, to express a division of Paris. At that period, however, the city could not have been very large, as ten men sufficed to collect the taxes. The duties of the northern gate, which was situated at the extremity of the rue St. Martin, produced, under Louis le Gros, only 12 fr. a-year (600 fr. present money). This monarch rebuilt the Louvre, which existed as early as the time of Dagobert; Bishop Maurice de Sully reconstructed the cathedral of Notre Dame; and the Templars erected a palace upon the spot where the Marché du Temple is situated. Under the early reigns of the third or actual dynasty, many privileges were conferred upon the Parisians. A royal prévôt was appointed to administer justice in the king's name, and a prévôt des marchands to watch over the municipal interest. The schools of Paris became celebrated, and in the 14th century colleges were founded.

The reign of Philip Augustus is remarkable for the edifices with which Paris was embellished. That monarch built several churches, and the château of the Louvre; he caused some of the streets to be paved, and obliged the inhabitants to fortify the city with a wall and turrets. This enclosure began on the right bank, a little above the Pont des Arts, and, proceeding northward as far as the rue Grenier St. Lazare, terminated on the Quai des Ormes: on the left bank it commenced near the present site of the Palais de l'Institut, and, after running southward to the rue des Fossés St. Jacques, took a northerly direction, and terminated at the Quai de la Tournelle. The river was barricaded by a heavy chain fastened to stakes, and supported by boats. Paris then formed three divisions—la Cité in the centre; la Ville, on the North; and l'Université, on the south of the river. In 1250, Robert Sorbon founded his schools in the quartier still called de la Sorbonne, which was also named *le pays latin*. Under St. Louis many vexatious customs were

abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A corps of municipal troops was formed, and a night patrol organised. An hospital for the blind, and a school of surgery, were founded; and, in order to render contracts more binding, a body of notaries was instituted. Philippe le Hardi adopted a project for the improvement of the streets and highways; and Philippe le Bel established several courts of justice, and formed a body of respectable magistrates. During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, prévôt des marchands, and instigated by Charles le Mauvais. Marcel was however slain by his own partisans; and the Dauphin, after quelling the revolt, punished the ringleaders of the faction.

Under Charles V., the faubourgs being much extended and frequently in danger from the incursions of the English, new ditches and walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des Tournelles were built. Paris was then divided into 16 quartiers, and contained 1284 acres of ground. In 1384 the Pont St. Michel, and in 1414 the Pont Notre-Dame, were erected. The prosperous reign of Charles V. was followed by troubles, and the quarrels of the *Bourguignons* and *Armagnacs*. During the insanity of Charles VI., the capital was occupied by the English, who were driven from it in 1436, after an occupation of 16 years. Under Charles VII., and succeeding monarchs, it was desolated by famine, the plague, and by wolves, to such a degree, that in 1466 the malefactors of all countries were invited to Paris as a sanctuary, with a view of repeopling the capital. Notwithstanding the dreadful mortality, the population, under Louis XI., amounted to 300,000 souls, and the space comprised within the walls was 1414 acres. In 1470 printing was introduced, and the post-office established. In the reign of Francis I., the patron of literature and the fine arts, Paris assumed a new aspect. The old château of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace commenced on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, and better communications opened between the different parts of the city. In 1533, the Hôtel de Ville was begun. Besides a number of streets which were rapidly built and occupied, the Quai de la Tournelle was formed in 1552, the Place Maubert in 1558, and the château and garden of the Tuileries in 1563. About the same time the Arsenal was constructed. The wars

of religion, and their disastrous consequences, arrested for a while the progress of letters and the fine arts, until Henry IV., having restored peace to the kingdom, turned his attention to plans of promoting his subjects' happiness, and embellishing the capital. During his reign the Pont Neuf was finished, the hospital of St. Louis was founded; the neighbourhood of the Arsenal was improved; the Place Royal and its streets, the Place and the rue Dauphine, and the neighbouring quays, were laid out; great additions made to the palace of the Tuileries, and the splendid gallery which joins it to the Louvre was partly constructed.

Under the reign of Louis XIII., several new streets were opened; the Palais Royal and the palace of the Luxembourg were begun; the Cours la Reine was planted; the aqueduct of Arcueil was rebuilt; the quays and bridges of the Isle St. Louis were constructed; magnificent hotels arose in the faubourg St. Germain; the college which afterwards assumed the name of Louis le Grand, and the Garden of Plants, were founded; statues of Henry IV. and Louis XIII. were erected; and such was the general augmentation of the capital, that the Faubourg St. Honoré became united with the villages of Roule and Ville-l'Évêque, and the Faubourg St. Antoine with those of Popincourt and Reuilly.

In the reign of Louis XIV., notwithstanding the long and disastrous wars of the Fronde, the projects of Henry IV. and Louis XIII. were completed. More than eighty new streets were opened, and most of the old ones improved and embellished. The Place Vendôme and the Place des Victoires were formed. Thirty-three churches were erected, many of the quays were faced with stone, and a new one formed; and for the greater convenience of the courts of justice, the building of the Grand Châtelet was erected. The magnificent Hôtel des Invalides, a foundling hospital, the Observatory, the beautiful colonnade of the Louvre, the Pont Royal, which forms a communication between the Tuileries and the Faubourg St. Germain, and the planting of the Champs Élysées, were among the embellishments of Paris in the reign of Louis XIV. The palace of the Tuileries was enlarged, and the garden laid out on its present plan. The old city gates were superseded by triumphal arches, of which those of St. Denis and St. Martin remain; and the boulevards, which they ornament, arranged in an uninterrupted suite of promenades, which contribute equally to the health and beauty of the capital. In this and the preceding reign, the ancient *fossés* (moats) were filled up, the situation of which is indicated

by the streets that still bear the name of rue des Fossés Montmartre, etc.

Louis XV. was not less anxious to embellish the metropolis, which, at his accession to the throne, occupied a space of 3919 acres. The Faubourgs St. Germain and St. Honoré were decorated with sumptuous hotels; the Palais Bourbon was erected; the École Militaire and the École de Médecine were founded, and the new church of Ste. Geneviève arose on a majestic plan. The Place Louis XV. and its colonnades were begun, and the Champs Élysées replanted. The manufactory of porcelain at Sèvres was established, and boulevards formed on the south of Paris. Several fountains were erected; and among them that of the rue de Grenelle, by the celebrated sculptor Bouchardon. Another foundling hospital was established, the facades of St. Sulpice and St. Eustache built, and the Garden of Plants enlarged and enriched.

Louis XVI., desirious of completing the embellishments begun by his predecessors, continued the church of Ste. Geneviève, commenced that of the Madeleine, and built St. Philippe du Roule, and several others. He also repaired the Palais de Justice, and founded or enlarged several charitable institutions. The boulevards to the south were adorned with houses and pleasure grounds, and in the northern faubourgs, habitations, displaying an elegant and varied taste, were erected. The French theatre, the French, Italian, and Comic opera-houses, and other theatres, arose in such quick succession, that they seemed produced as if by magic. The old markets were enlarged, and new ones formed. Steam-engines were established on the banks of the Seine, to accelerate the distribution of water to different quarters of the city; and the Pont Louis XVI. formed a communication between the Faubourg St. Honoré and that of St. Germain. To arrest the progress of smuggling, the farmers-general of the taxes obtained of Louis XVI., in 1783, authority to enclose Paris with a lofty wall. The new boulevards and the villages of Chaillot, le Roule, and Monceaux, were enclosed within the limits of Paris; Montmartre would also have been enclosed within the walls, but, upon the warm remonstrances of the abbess of the convent in that village, the project was abandoned. By this extension of the bounds of the city, the ground upon which the capital stands was augmented to 9858 acres. The walls were divided by 60 gates, called *barrières*, where the *octroi* or entrance-duties were received. These walls form the present inclosure of the capital. The galleries of the Palais Royal, furnished with shops of every kind, gave the

Parisians an idea of the bazaars of Egypt and Persia; and the Mont de Piété was instituted in the Marais, to which commissioners in the different quarters of the city were attached.

Upon the breaking out of the Revolution, many monuments of the middle ages were demolished, and the fine arts were threatened with destruction. But under the Directory, the museum of the Louvre was opened, and during the consular and imperial government, Paris assumed more than its former splendour. Grand projects of public utility were adopted, and many were executed with unexampled celerity. The Place du Carrousel was cleared of the unsightly buildings which stood in front of the palace; the Louvre was completed; the northern gallery connecting the two palaces was begun; the garden of the Tuileries was embellished; the magnificent rue de Rivoli was built; the rue Castiglione, connecting the latter with the Place Vendôme, rue de la Paix, Boulevard, and Chaussée d'Antin, was designed and executed; a new and spacious market was formed on the site of the convent des Jacobins, near the rue St. Honoré; another near the abbey of St. Martin des Champs, and a third near St. Germain des Prés: three handsome bridges were built, and new quays were formed on each bank of the river. The Canal de l'Ourcq was formed, and, in the basin made at the barrière de la Villette, a junction was effected between it and the Canals of St. Denis and St. Martin, while an ample supply of water was thus afforded to the capital. The Place de la Bastille, intersected by the latter canal, was begun, and near it a vast "granary of reserve" was constructed. The Bank of France was established in the Hôtel de Toulouse, and a magnificent Bourse or Exchange was begun. Fifteen new fountains were erected in different parts of the city, and several wide streets and spacious markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the Place Vendôme was erected. The three great cemeteries were definitively fixed without the barriers; and five public slaughter-houses, called *Abattoirs*, were constructed at the extremities of the faubourgs. The churches of Paris, devastated during the Revolution, were repaired and embellished. More than 4,000,000*l.* sterling were expended on these works and embellishments in 12 years.

Louis XVIII., on being restored to the throne of his ancestors, continued with activity the improvements and embellishments of the capital. The new quarters of the town received great extension; the canals were completed; the Chamber of Deputies, three new bridges, and several barriers, were constructed;

statues of the kings of France were erected in different places; a chapel was built in the Temple; another in the rue d'Anjou; and a third on the site of the French Opera House, where the Duke de Berry was assassinated. (1) Several markets and hospitals were finished or enlarged, and the works at the Entrepôt des Vins and the Grenier de Reserve were resumed. The lighting and cleanliness of the streets were much improved, and immense sums of money expended on all parts of the city.

Under Charles X. the architectural alterations of Paris were chiefly of an ecclesiastical character. The church of St. Germain des Prés was restored and preserved from ruin; the Madeleine progressed; at Gros Caillou the church of St. Pierre was erected; and other new churches rose from their foundations. Three new bridges were built; many of the Passages that now embellish Paris were begun, and the suburbs of the city continued to increase rapidly. (2)

Since the revolution of 1830, the embellishment of the capital has received a new impulse. The garden and palace of the Tuileries have been much altered; the quays have been some of them widened, and those on the north planted; and several new bridges have been built. A great number of handsome new streets have been opened. The Hôtel de Ville has been quadrupled in size. The Madeleine, the churches of Notre Dame de Lorette, and St. Denis, have been finished; the Place de la Concorde has been completely remodeled and terminated, and the Obelisk of Luxor has been erected in its centre; the Triumphal Arch at the top of the Champs Élysées has been completed, as well as the magnificent palaces of the Quai d'Orsay and of the Fine Arts. Most of the public edifices of Paris that stood in need of repair have been attended to, and many restorations of the monuments of the middle ages are in progress. Besides

(1) The last-mentioned chapel has since been thrown down, and its site occupied by an elegant public fountain.

(2) It may be interesting to find in a tabular form the area of Paris in hectares at different periods of its existence :—

			Hectares.
Under	Julius Cæsar.	B.C. 56	1,528
»	Julian	A.D. 375	3,878
»	Phil. Augustus	1211	25,285
»	Charles VI.	1383	43,920
»	Henry III.	1581	48,360
»	Louis XIII.	1634	56,780
»	Louis XIV.	1686	110,370
»	Louis XV.	1717	133,712
»	Louis XVI.	1788	337,043
»	Louis Philippe	1843	345,000

this, vast works have been undertaken for the drainage of the streets; gas is almost generally used throughout the town; and health and comfort seem to be more consulted by the inhabitants in the improved construction of private edifices which are every where arising. Works of great importance are in progress, and more may be expected every year; the Government leads the way in this march of improvement, and what is undertaken by public authority is now not only *begun*, but quickly *executed*.

PALACES. (1)—The kings of France have changed the place of their central residence at almost each of the grand distinctive epochs of the national history. On the cessation of the Roman sway in Gaul, and on the entry of the Franks, the *Palais des Thermes* was in all probability the residence of the chief magistrate of the country. While the Normans were pursuing their ravages along the banks of the Seine, the King of France kept within the walls of his palace in the island. Of these two early residences of the monarchs of the country hardly any thing remains to indicate their size or magnificence. Of the first a Hall of Baths alone exists; but of the second, the *Souricières* of the *Palais de Justice*, and, still more, the *Sainte Chapelle*, may serve to give an idea of the splendour that prevailed in its construction. From the time of St. Louis, *Vincennes*, the *Bastille*, and the *Old Louvre* became successively the residences of the sovereign. The two latter have entirely disappeared; the former, though greatly mutilated, still retains some of its feudal terrors as well as magnificence. The new Louvre, or at least the western part of it, may be considered as the oldest of the Parisian palaces still used as royal residences. As to its exterior, this is superior in some respects even to Versailles; and is one of the finest buildings that exists on this side of the Alps. The *Tuileries*, or rather the central part of that edifice, comes next in order of antiquity; and then the eastern part of the Long Gallery that connects this palace with that of the Louvre. Without any peculiar architectural merit or beauty, and with very little decoration, the Tuileries is nevertheless exceedingly imposing, merely from the extent of its façade, notwithstanding the irregularity of its outline. It has succeeded to the honours of two younger edifices, *Versailles*, and the *Palais Royal*, by being apparently fixed on as the definitive residence of the king, for which, by its central position, it is so well suited; and in historical associations it rivals,

(1) The reader is referred for the description of all the edifices in this chapter to the arrondissements in which they stand.

while in scenes of slaughter and mournful recollections it surpasses, the great monument of the age of Louis XIV., Versailles. The palace of the *Luxembourg*, though no longer the residence of royalty, is worthy of being so, and is the best specimen extant of the reign of Louis XIII. Next to this comes the *Palais Royal*, which has replaced an edifice of nearly the same date as the Luxembourg; and with it should be mentioned the *Palais Bourbon*, now appropriated in part to the Chamber of Deputies—both edifices having a strong claim upon the attention of the stranger, having been long the respective residences of the families of Orleans and Condé. To close the list of Parisian palaces, the *Palais de l'Élysée Bourbon* must not be omitted, the smallest, but by no means the least interesting of the royal mansions. If to this list of royal residences be added that of the châteaux belonging to the crown in the immediate neighbourhood of Paris, as they existed previously to the Revolution of 1789, *Versailles*, *Les Trianons*, *St. Germain*, *Compiègne*, *Fontainebleau*, *Meudon*, and *St. Cloud*, the magnificence of the ancient court of France will in some degree be understood.

CHURCHES.—Of these *St. Germain des Prés* is the most valuable relic of the *Romanesque* style of architecture now remaining in Paris. Of the *Early Pointed* style Notre Dame is the great type; and both from its size and numerous historical recollections, the cathedral church of Paris takes the lead of all others. (1) There are hardly any specimens of the early *Flamboyant* style remaining among the churches of the metropolis: St. Severin and St. Germain l'Auxerrois belong to its middle period (1400—1500); St. Gervais and St. Merri, with the tower of St. Jacques de la Boucherie, (2) to its latter period (1500—1550). The style of the *Renaissance des Arts* has a most magnificent and perfect illustration in *St. Eustache*, and a curious one in *St. Étienne du Mont*. Of the churches built in the *Italian* or *Palladian* style, the earliest is *St. Paul et St. Louis*, which at the same time is one of the most beautiful edifices of the reign of Louis XIII. The age of Louis XIV. has its ecclesiastical architecture represented by the church and dome of the *Val de Grâce*, and by the churches and dome of the *Invalides*, the latter being of its kind the *chef-d'œuvre* of that magnificent epoch. The church of *St. Sulpice* is the only

(1) Other ecclesiastical buildings of the same style still exist in fine preservation; the principal of which are the Sainte Chapelle and the church and refectory of the Abbey of St. Martin des Champs.

(2) Only the tower remains.

rge specimen of the style of sacred architecture which pre-ailed in the reign of Louis XV. The *Panthéon* may be quoted a favourable example of the skill of French architects in e reign of Louis XVI. This edifice by its associations points ither to the times of the Revolution and the Republic. The a of the empire produced the designs for the *Madeleine;* the nour of finishing it belongs in some slight degree to the Re-oration, but more especially to the present government. It is splendid classic pile, and may rival even Notre Dame in call-g forth the admiration of the architect. With respect to the cessory decorations of churches, as pictures, sacred utensils, rniture, etc., the splendid paintings of the dome of the Inva-les, the pictures and altars of *NotreDame* and *St. Étienne du ont,* with the pictures of *Ste. Marguerite* and *St. Nicolas des hamps,* are particularly worthy of notice. The interiors of the *adeleine* and *Notre Dame de Lorette* are the best specimens the decorative taste of the present day. The Parisian churches re remarkably poor in monuments and sculpture of any kind, ttributable in a great measure to the sacrilegious vandalism of e revolution of 1793: with the exception of the cathedral of *otre Dame,* the churches of the *Sorbonne, St. Eustache, St. ervais,* and *St. Sulpice,* they contain hardly anything of that ind worthy of remark.

The churches of *St. Roch, St. Eustache,* and *Notre Dame de orette* are celebrated for their music, and on high festivals are o crowded that there is much difficulty in obtaining admission. *otre Dame, St. Sulpice,* and *St. Etienne du Mont,* are also uch frequented. All the Catholic places of worship in Paris re open from an early hour in the morning till 5 or 6 o'clock n the evening of every day; on Sundays and festivals, persons sing chairs pay for them, generally at the rate of 2 sous a chair. ound the door-way of each church are generally congregated ndigent women, and other necessitous persons, upon whom isitors may well bestow a few sous. It may be added that the ehaviour of the Parisian congregations is highly decorous, and hat the offices of the Catholic church are performed with the reatest solemnity by the highly respectable body of the metro-politan clergy. The same observation is equally applicable to he churches of other religious denominations.

PUBLIC BUILDINGS.—The localities of nearly all the public offices have already been indicated in the preceding chapters. The *Hotels of the Ministers* are in general splendid residences, and contain all the offices, etc., connected with the functions of each ministerial department. The Hotel of the Minister of

Finance is the largest, and is situated the nearest to the Tuileries; the others are mostly in the Faubourg St. Germain, or in the Place Vendôme, and that of Foreign Affairs on the Boulevard des Capucines. Soldiers mount guard at each.

Of the *residences of the Foreign Ministers*, the largest and most sumptuous is that of the British Ambassador.

The finest of the municipal buildings of Paris is the *Hôtel de Ville*, where the Prefect of the department resides, and the several offices dependent upon him are located, councils held, and public meetings for various purposes summoned. It is the centre of the municipal jurisdiction of the department, in the same way as the *Prefecture of Police* combines the offices connected with the civic branch of the public force.

The *Palais de Justice* unites within its precincts the supreme civil jurisdiction of the kingdom, the *Cour de Cassation*, the *Cour Royal*, the *Tribunal de Première Instance*, and the *Tribunal de Police Municipal;* the *Tribunal of Commerce* being placed at the Exchange. The despatch of public business is greatly facilitated by this concentration of the legal business of the district and of the country. The chambers of the Parisian barristers are not generally in the vicinity of the courts, and legal societies, as the Temple, etc., in London, do not exist in Paris; formerly, however, in the days of the ancient *parlements* of France before the revolution, the body was less scattered, the hotel of the Palais de Justice, the Ile St. Louis, and the quartier du Marais, being considered the legal quarters. Even now some of the barristers and judges reside in the vicinity of the Palais de Justice, but still there is no assigned place of abode for them as a professional body. The courts are in general commodious, though unequal to accommodate the numerous auditories which sometimes throng to them. Great improvements and alterations are in course of being effected in the Palais de Justice.

Of the other public offices, such as the Mint, or *Hôtel des Monnaies*, the Record-office, or *Hôtel des Archives*, the *Royal Printing-Office*, etc., it may be observed that they are in general well adapted to their intended purposes, but, not being central, cause much inconvenience, particularly the two last, which are in a remote part of the town, far from the great movement of business. This remark is equally true as regards the principal commercial buildings of Paris. The Exchange, the Bank, and the Post-office, although convenient to each other, are far from the river, and from the large warehouses and stores. The Depots of the Custom-house are at a distance from

the centre of the town; and the Halle aux Vins, with the Flour Depot, are at one of its extremities. These inconveniencies are owing to the great value of land and the highness of rent in the best quarters. Most of the principal bankers are established in the vicinity of the Exchange, but the bulkier and wholesale branches of trade are not well accommodated in the interior of the town. The markets of Paris can boast but little external decoration; they are well placed round the *Halles*, but the district markets in the various quarters of the town are superior to them both in construction and cleanliness. Of the commercial buildings, the *Exchange* is the most remarkable, and best worthy of the stranger's immediate attention; while the *Halle aux Vins* and the *Grenier de Reserve* are the largest and most important of the markets.

The edifices connected with the literature and science of the country and the metropolis are mostly on the southern side of the river, situated within, or grouped around, the limits of the ancient University. The *Observatory* is almost at the extreme point of Paris, to the south; and round the Pantheon, besides the numerous religious houses which still remain, are, towards the south and east, the three British colleges; to the north and west, the buildings of the old University, now occupied by the *École Polytechnique*, and some of the Royal Colleges. The *Sorbonne* is placed a little lower down, between the rues St. Jacques and La Harpe, and is in the immediate neighbourhood of the *École de Médecine*, with its dependencies. The University formerly presented an extended front to the river; now the *corps d'élite* of the science and literature of the country, united in the *Institut*, holds its meetings on the spot where the ancient *Collége des Quatre Nations* stood. Of the scholastic establishments one of the most prominent on many accounts is the *Sorbonne;* the edifices of the other colleges are interesting more from the recollections associated with them than from what they actually are. The great establishment of the *Jardin des Plantes* no longer lies beyond the noise and traffic of the town; late additions to its galleries effected by a government grant in 1835-36 have given it an architectural interest which previously it had no claim to. Almost the only great literary establishment on the northern side of the river is the *Bibliothèque du Roi*, rue Richelieu. The buildings in which this invaluable and immense collection is kept are by no means worthy of it; and it may also be observed, that greater attention seems to have been paid to amassing large collections of books, than to the edification or convenience of the public by a proper arrangement and classifi-

cation in catalogues. This, however, is in part attributable to the sudden increase of most of the public libraries, by deposits of books from the various literary bodies at the time of the revolution of 1793, and the consequent confusion attendant on the different claims for restitution, which are not yet even entirely satisfied. These literary edifices, and the relics of the once powerful University of Paris, with its 30 colleges, most of which are still traceable, are all of high interest to the antiquary.

There are certain buildings in Paris that are purely ornamental, such as the triumphal columns and arches; their descriptions will be found given in ample detail, and, as they are not numerous, it is sufficient in this place to point out the *Arc de Triomphe de l'Étoile*, and the *Column of the Place Vendôme*, as at once the most prominent and interesting.

Other edifices, intended for public use, as well as for the embellishment of the capital, are the numerous bridges: these are noticed fully in the description of the Seine.

The fountains also, those indispensible ornaments of streets and public places, comprise some beautiful specimens of modern French art. The *Fountain of the Lions*, or the *Château d'Eau*, on the Boulevard St. Martin, has something of the old Roman grandeur; those of the Place Richelieu and the Place du Châtelet also rank amongst the best; that of the *Rue de Grenelle* is a costly construction of the time and style of Louis XV.; but the most striking and ornamental are those of the Place de la Concorde. Of the Fountain of Grenelle, or *Puits Artésien*, we have spoken in another place, as well as of the 1600 *bornes fontaines* for cleansing and freshening the streets.

The charitable institutions of Paris have inherited much of their architectural wealth from the monastic establishments which many of them have replaced. Great solidity and size are the prevailing characteristics of these buildings. The *Hôtel Dieu* possesses no architectural beauty; the hospital of the *Salpêtrière* is the most remarkable for its construction as well as for its extent; and with these two may well be classed the *Hôpital St. Louis*, a picturesque edifice of the time of Henry IV. After these should be named *Bicêtre*, which, although not within the walls of the town, is yet so essentially an institution of Paris, that it may be called one of the Parisian hospitals. The manner in which these edifices are maintained, by public as well as private funds, is highly to the honour of the nation and the government.

The two great charitable institutions, among several others, intended for the service of the army, are not less interesting for

the edifices in which they are seated, than for their wide and lasting utility. The military hospital of the *Val de Grâce* is placed in what was once the most richly-adorned convent of Paris; and the *Hôtel des Invalides*, which however scarcely comes within the class of hospitals, is a splendid and colossal pile of building.

Next to the military hospitals rank the *casernes*, or barracks, some of which are entitled to attention for their size, and sometimes their magnificence. They are about 40 in number (including the buildings erected for other purposes, but now appropriated as soldiers' lodgings); most of them were erected about the year 1780, by order of Marshal Biron; they meet the eye of the stranger constantly in his walks through Paris. The principal is a monument of the time of Louis XV., the *École Militaire*, in the Champ de Mars, which is one of the most admired buildings of that reign.

As a class of public edifices at Paris distinct from all others, we may mention the *Barrières*. When the great circular wall was commenced, that prodigal Minister Colonne charged M. Ledoux with the construction of ornamental edifices for the collectors of the revenue at the barriers, in order that the entrances into Paris might impress strangers with an idea of its magnificence. Calonne was dismissed from the cabinet in 1786, and in September of the same year the works were suspended by an order in council. On 1st May, 1791, the entrance-duties were abolished, in consequence of which the barriers became useless. Under the Directory, about the year V., a small duty was levied, and the barriers were repaired. The product of this duty being given to the hospitals, it took the name of *octroi de bienfaisance*. During Napoleon's reign the walls were finished, and the duty at the barriers considerably augmented. In 1817, the enclosure on the south was prolonged, in order to include the Abattoir d'Ivry, the Hôpital de la Salpêtrière, and two suburbs. The total extent of the inclosure is 26,778 yards, and comprises 50 gates or barriers. At the eastern and western extremities of the barriers, boats, called *pataches*, are stationed upon the river to collect the duties upon the goods entering the capital by water. We would recommend the traveller to make a tour of the barriers. Of those most entitled to notice we shall give a brief description. The *Barrière de Neuilly* consists of two pavilions and a handsome iron railing, beyond which rises the triumphal arch de l'Étoile.—The *Barrière du Trône*, or *de Vincennes*, has two pavilions, and two columns seventy feet in height.—The *Barrière Saint Martin* presents the form of a

temple, and is upon the same axis as the basin de la Villette. This edifice has been transformed into barracks for gendarmes, and two small pavilions built for the officers of the *octroi* duties. —The *Barrière de Fontainebleau* consists of two symmetrical buildings ornamented with a Doric entablature.—The *Barrière de la Gare* is a pretty square building, with a Belvedere on the summit.—The *Barrière de Reuilly* is a rotunda of brick, surrounded by a peristyle of twenty-four columns supporting arcades.—The *Barrière de Chartres* is in the form of a circular temple, with a portico of sixteen columns.—The *Barrière de Passy* is richly decorated with sculpture; to the right and left of the building is an iron railing divided by pedestals, supporting colossal figures personifying Brittany and Normandy.—The *Barrière de l'Ecole Militaire* consists of two buildings, with a porch between.

The Theatres and Prisons we reserve for description elsewhere.

PRIVATE EDIFICES.—The oldest parts of Paris, in the immediate neighbourhood of Notre Dame, and on the banks of the Seine facing the Ile de la Cité, still contain many houses that belonged to the *bourgeoisie* of the 13th and 14th centuries. The most remarkable of the royal and noble mansions of the middle ages are the *Hôtel de Sens*, and the *Hôtel de Cluny*, both of which will give an interesting and perfect idea of the domestic architecture of that period. For the times of Henry IV., the *Hôtel de Lamoignon*, the *Hôtel de Sully*, and the *Hôtel de Carnavalet*, may be quoted as fine specimens of the Italian taste which then prevailed throughout France. No considerable improvement took place till the time of Louis XIV., when the magnificence of the monarch communicated itself to his court, and the increased extravagance of the nobility, producing a general change in the social habits, led to the erection of many of the finest amongst the old hotels of the faubourg St. Germain. Some of the streets that intersect the rue de Bac furnish numerous examples of the grandeur of that day. The other residences of that quarter for the most part date from the reign of Louis XV., or the early years of his unfortunate successor, when space combined with lightness of ornament assumed the place of the massive grandeur of the age of Louis le Grand. A check was given to all progress in architecture by the revolution. During the last 13 years, however, a patriotic and enlightened government has by its example encouraged a taste for improvement, which, no longer confined to the residences of the wealthy and the noble, pervades all classes, and is visible in the general adornment and increased health and extension of

the city. The new streets in the neighbourhood of the Bourse, the Boulevards, the Champs Élysées, etc., abound with instances that may be appealed to, many of them presenting specimens of ornamental architecture more perfect than are to be found in any city north of the Alps. Notices of several of the most remarkable of the hotels and great mansions of Paris will be found in our descriptions of the arrondissements as they occur.

As frequent allusions are made in this work to points connected with the History of France, a chronological table of the Kings, with the dates of their accession, is subjoined. It begins with the first monarch of the 2nd or Carlovingian race.

CHRONOLOGICAL TABLE OF THE KINGS OF FRANCE.

	A.D.		A.D.
Pepin.	752	Jean II. *Le Bon*	1350
Charlemagne	768	Charles V.	1364
Louis I. *Le Débonnaire.*	814	Charles VI.	1380
Charles II. *Le Chauve*	840	Charles VII.	1422
Louis II. *Le Bègue.*	877	Louis XI.	1461
Louis III. and Carloman	879	Charles VIII.	1483
Charles III. *Le Gros.*	884	Louis XII.	1498
Eudes.	888	Francis I.	1515
Charles IV. *Le Simple*	898	Henry II.	1547
Raoul.	923	Francis II.	1559
Louis IV. *d'Outremer*	936	Charles IX	1560
Lothaire.	954	Henry III.	1574
Louis V	986	Henry IV.	1589
Hugh Capet (first king of		Louis XIII.	1610
the 3d or existing race)	987	Louis XIV.	1643
Robert.	996	Louis XV.	1715
Henry I.	1031	Louis XVI.	1774
Philippe I.	1060	States-General.	1789
Louis VI. *Le Gros.*	1108	Constituent Assembly.	1789
Louis VII. *Le Jeune.*	1137	Legislative Assembly.	1791
Philippe II. *Auguste.*	1180	Republic, National Con-	
Louis VIII.	1223	vention.	1792
Louis IX. *St. Louis*	1226	Reign of Terror	1793
Philippe III. *Le Hardi.*	1270	Directory.	1795
Philippe IV. *Le Bel*	1285	Consulate.	1799
Louis X. *Le Hutin*	1314	Napoleon, *Emperor.*	1804
Philippe V. *Le Long.*	1316	Louis XVIII. *Restored.*	1814
Charles IV. *Le Bel*	1322	Charles X.	1825
Philippe VI. *De Valois.*	1328	Louis Philippe.	1830

The following is a list of some of the principal places of historical note in Paris, as well as of those which are memorable for scenes of popular disturbances, etc., during the revolutions of 1792 and 1830; they are all mentioned in their respective arrondissements. (See *Index.*)

Places of Historical Note.—House where Corneille died.—Rue des Fossés St. Germain, where Coligny was massacred.—Rue St. Honoré, where Henry IV. was murdered.—House replacing that wherein Molière was born.—Corner of rue St. Nicaise, the scene of the Infernal Machine of Cadoudal, etc.—House of Fieschi and the Infernal Machine.—Street where the Connétable Clisson was waylaid.—Tomb of Lafayette.—Burial-place of Boileau.—Hotel where Voltaire died.—Burial-place of James II.—Spot where Marshal Ney was shot.—House of Canon Fulbert, the uncle of Eloisa.—House where Marat was assassinated by Charlotte Corday.—Spot where Duc de Berri was assassinated.—Old house where Gabrielle, the mistress of Henry IV., lived.

Places Memorable for Scenes of Popular Disturbance, etc., during the Revolutions of 1792 *and* 1830.—Palaces of the Tuileries, Louvre, Palais Royal, Élysée Bourbon.—Corner of rues St. Honoré and Rohan.—Place de la Concorde.—Place du Carrousel.—Church of St. Roch.—Place des Victoires.—St. Germain l'Auxerrois.—Porte St. Denis.—Marché des Innocents.—Rue Transnonain.—Temple.—Hôtel de Ville.—Pont d'Arcole.—Church of St. Merri.—Place de la Bastille.—Notre Dame.—Palais de Justice.—Site of Archbishop's Palace.—Palais Bourbon.—Prison de l'Abbaye.—Champ de Mars.—Rue Babylone (barrack).—Pont des Arts.—Convent des Dames Carmélites.—Place St. Germain l'Auxerrois, and front of Louvre.

CHAPTER VII.

DESCRIPTION OF PARIS BY ARRONDISSEMENTS.

FIRST ARRONDISSEMENT.

[It should be premised that, as the Palaces of the Tuileries, the Louvre, and the Palais Royal, are three of the most interesting objects of the Capital, and are almost always the first edifices which strangers are anxious to see, they are placed at the head of this Arrondissement, although the first only is situated within it. A farther convenience attends this arrangement, that from their position the visitor may walk from the one almost immediately into the other.]

The Palace of the Tuileries.—Where this royal château now stands there were in the time of Charles VI., 1416, only some tile-fields, that had furnished Paris for four centuries, and a place for throwing carrion and rubbish, beyond the ditches of

the Château du Louvre. (1) In 1518, Francis I. purchased a house erected there by Des Essarts and De Villeroi, and belonging to Nicholas de Neuville, which he presented to his mother, Louise de Savoie, who found the air of the royal residence, the Palais des Tournelles in the Marais, unwholesome. In 1525 this princess gave the Hôtel des Tuileries to Jean Tiercelin, maître-d'hôtel to the Dauphin; but, it having become the property of Catherine de Medicis, that queen had the present edifice begun as a residence for herself in 1564. Phillibert Delorme and Jean Bullant were the architects, and the parts erected by them were the central pavilion, the two adjoining wings, and the low pavilions by which they are terminated. Here her work stopped, for being alarmed by an astrological prediction bidding her beware of St. Germain, and the Tuileries being in the parish of St. Germain l'Auxerrois, the palace was not at that time continued. During the reign of Henry IV. the palace was enlarged by the architects Ducerceau and Dupérac, who raised two other ranges of building faced with large composite pilasters, and erected the lofty pavilions at each end. This king also began the long gallery that joins the Louvre to this palace; and the works suspended by his death were carried on and terminated under Louis XIII. Louis XIV. ordered the architects Levau and d'Orbay to harmonise the whole, which was still very discordant in its parts; in consequence of this an attic was added to the central buildings, and the spiral staircase, which filled the lower part of the central pavilion, was removed, although it was reckoned a *chef-d'œuvre* of its kind. Since then little has been added to the palace itself, notwithstanding the changes that have taken place in the buildings dependent on it. Napoleon began in 1808 the northern gallery, to serve as a communication with the Louvre; and on that side considerable improvements have been made in the internal arrangements of the palace, as well as in the garden front, by king Louis Philippe. The extreme length of the façade is 336 yards, its breadth 36. The general style of the architecture cannot be classed strictly under any precise denomination; the earlier parts of it may be taken as a good specimen of the revived Italian style of the 16th century, and the work of Henry IV. as the best piece of architecture of his day remaining in Paris. The visitor should carefully compare the Tuileries with a contemporaneous building, the Church of St. Eustache, in order to have a good idea of the style and taste of their time. The

(1) The foundations of the old tile-kilns were discovered in some excavations made in 1836.

columns that occur on the lower storey of the central façade parts of the palace are of the Ionic order; those of the second of the Corinthian; on the third of the Composite; all adapted to the style of the epoch, the Ionic ones bearing bands and other sculptured ornaments which prevail in the buildings of that date. The ranges of building on each side of the *Pavillon de l'Horloge* consisted originally of a long gallery to the south, and the grand staircase to the north, erected in place of a similar gallery in the time of Louis XIV. Towards the garden on the ground floor, vaulted arcades extended in front of these galleries from the central pavilion to the two middle ones, forming terraces on the top. Only one of these terraces now remains, the southern one; the other has been replaced by a new staircase lately erected. The general effect of the Tuileries is exceedingly grand, more from its great length and varied outline, than from any excellence of detail. The garden front is the best, being more relieved by projecting and retiring masses, than that towards the court. The extreme pavilions are remarkable for their lofty windows, and still more unusually lofty roofs and chimneys; the latter of which are fine specimens of architectural boldness, converting a useful but unsightly appendage into an ornamental object. That towards the south is called the *Pavillon de Flore*, that towards the north the *Pavillon Marsan*. Before giving a description of the interior of this palace, it will be necessary to allude to the monarchs by whom it has been successively occupied. Catherine de Medicis quitted it for the Hôtel de Soissons; and no monarch after Charles IX. resided in it, till Louis XIII., who made it the palace of the capital. It was used by Louis XIV., who dwelt here until the building of Versailles, when the court entirely forsook Paris, and afterwards by the Regent Duke of Orleans, during the minority of Louis XV.; but from that period till the enforced return of Louis XVI. in 1791, the families of persons officially attached to the court occupied it. This latter circumstance has occasioned the formation of a vast number of small apartments and *entresols* throughout the palace, and particularly in the two great pavilions. It is needless to go into the historical recollections associated with this palace during the time of the Revolution, the Tuileries being inscribed on almost every page of the history of that period. It will be sufficient to allude to the ingress of the mob on the 20th of June, 1792, and to the attack on the palace, with the massacre of the Swiss guards, on the 10th of August of the same year. It was the official residence of the First Consul, and subsequently the imperial palace, and

has since the restoration continued to be the chief abode of the king and Royal Family. The people attacked and took it on the 29th July, 1830.

Interior.—The entrance to the King's private apartments is by the Pavillon de Flore; they are on the ground floor of the southern wing, and were formerly occupied by Marie Antoinette. Visitors are not admitted to them. On the same floor, nearer the pavilion, is a suite occupied by the Queen; and in the pavilion itself, Madame Adelaide, the Prince and Princess de Joinville, and their respective suites, are lodged. All this part of the palace is kept private. The Pavillon Marsan at the northern end, with part of the lateral gallery called the *New Gallery of the Louvre,* is occupied by the Duchess of Orleans, the Comte de Paris, and their households; the apartments are exceedingly splendid, fitted up with the greatest taste, and in the best style of modern art. The Duke and Duchess of Nemours also occupy apartments in this pavilion. On the ground floor of the main body of the palace are lodged the other Princes, with their households, while the remainder of the château, with its *entresols,* is filled with the apartments of attendants, corridors, the escalier d'honneur, the chapel, theatre, etc. The staircase of the Pavillon de Flore leads on the first floor to the state apartments. Those which are first entered are on the side next the garden, and occur in the following order. The *Salle de Mars,* formerly the *Salle des Gardes,* in the time of Charles X.; it is a plain room, leading to the *Salle du Conseil,* which is hung with red silk. This room contains some admirable paintings by the best modern French artists, including the works of Isabey, Granet, Mercey, Ouvrié, Sebron, etc. Beyond this is the *Salon Bleu;* it was the salle de reception of the Emperor; on the mantel-piece will be observed some curious ornaments in agate of the 13th century, also the *Mazeppa* of Horace Vernet, etc. Next comes the *Private Library;* this was formerly the cabinet de travail of the Emperor: here also were signed the ill-fated ordinances of July, 1830, the immediate cause of the last revolution. The original furniture of the room, in tapestry of Beauvais, still remains. Then comes the *Cabinet des Dames,* with a bath-room attached. All these apartments had nearly the same destination under Louis XVIII. and Charles X. Their ceilings and gilding have hardly been touched since the time of Louis XVI.; and are not remarkable for any peculiar elegance of ornament. The next in order is the *Salle de Famille,* a large square room, rather low, and furnished with blue silk; it serves as a *Salle de Réunion* to the royal family every

evening. This was the bed-room of Louis XVIII., in which he died. The visitor will observe, facing the spot on which stood the royal bed, a large casket of pure gold, exquisitely sculptured, presented by Cardinal Mazarin to Louis XIV.: this splendid work of art, which contained an antique Bible of inestimable value, was stolen from the palace during the revolution, and with great difficulty recovered; the manuscript, however, could never be found. There is also here a table in ebony and Florentine mosaic, presented lately by Queen Christina to the Queen of the French. Next is the *billiard-room*, formerly the apartment of the gentleman in waiting on the King, from which a door opens on the terrace that extends to the Pavillon de l'Horloge, so that a promenade may be enjoyed by the royal family without descending into the garden. The rooms just described contain several works of ancient and modern art, vases, curious clocks, cabinets, etc.; but in point of size and decoration they are not equal to the saloons of many of the nobility of Paris. The furniture and decorations of several of them stand in need of a complete restoration, which no doubt will be done, as soon as the many alterations and improvements executing by order of the King in the other palaces shall have been terminated. Behind these apartments, on the side towards the court of the palace, is the *Galerie de Diane*, 176 feet long by 32 broad; a fine apartment of the time of Louis XIII. The ceiling is richly gilt, and painted with copies of the Italian schools; day visitors will find it hard to judge of their merits, as the gallery has hardly windows enough. The panels were formerly filled with paintings by French artists. This gallery is used as the *Salle à Manger* of the royal family on ordinary as well as on state occasions; two colossal candelabras in crystal and gilt bronze, presented in 1842 to Louis Philippe by the King of Holland, have lately been placed there. Next is the *Salon de Louis XIV.*, a large and richly gilt room, containing a fine painting, representing the presentation of his grandson Philip by Louis XIV. to the Grandees of Spain, and another of Anne of Austria, accompanied by Louis XIV. and the Duke of Orleans, as children, both by Mignard. From this the visitor enters the *Salle du Trône*, a large apartment hung with crimson velvet and gold: on either side of the throne will be observed gilt trophies of great antiquity; that on its right having belonged to Henry IV., that on the left to Robert of France (1280). The lustres are of rock crystal, containing some single pieces valued at £600 each. There is also in this apartment a vase of Sèvres porcelain, said to be the finest ever yet executed. The *Salon d'Apollon* and the *Sa-*

lon d'Attente lead successively towards the central pavilion: the former is remarkable for its fine picture by Mignard of "Apollo and the Muses," the appreciation of which, and its recovery from a lumber-room, are due to the discriminating judgment of his present Majesty, to whom, as a judicious critic and munificent protector, the arts generally are justly grateful. All the apartments on this side of the palace are lighted by a profusion of very magnificent chandeliers, containing an immense number of lamps and wax tapers. They also contain some fine cabinets of the time of Louis XIV., and some splendid vases both in marble and porcelain, casts, etc. The central *Pavillon de l'Horloge* forms one vast saloon or hall, called the *Salle des Maréchaux*. It occupies two storeys; under the windows of the upper are a bold projecting cornice and gallery, which towards the garden are supported by four cariatides, copied from those by Jean Goujon in the Louvre. The walls of this saloon contain in compartments the portraits of the living Marshals of France; among them will be observed those of Soult, Sébastiani, Bugeaud, Molitor, Grouchy, Gérard, Valée, etc. Busts of distinguished generals and naval commanders are also placed round the room. This apartment is used as the ball-room upon state occasions, and the blaze of light which it then displays is exceedingly dazzling. From the Salle des Maréchaux a door communicates on the garden side with a small and elegant apartment, lately constructed, which leads to a corridor running round the top of the escalier d'honneur. This staircase requires breadth to give it a due proportion to its length. The balustrades are in bronze and polished steel, and the stone work is richly sculptured. The *Galerie Louis-Philippe* leads out of the Salle des Maréchaux on the side next the court, occupying the upper part of the ancient staircase. This apartment, which serves as a ball-room, is 140 feet long, by 35 broad; and is lighted only on the eastern side, while on the western it has the panels, corresponding to the opposite windows, filled with immense mirrors. Over the mantel-piece is a bas-relief of King Louis Philippe on horseback, nearly the size of life. At the southern end is placed the silver statue of Peace, voted to Napoleon by the city of Paris after the Peace of Amiens: it stands between two marble columns, supporting antique busts. At the northern end are two fine statues of the Chancellors l'Hôpital and d'Aguesseau. From this gallery a door communicates with the royal pew in the Chapel. The apartment consecrated to this purpose occupies the ground and first floors: a gallery runs round three sides of it. The interior is quite plain, the gallery and roof

being supported by Doric columns in stone and stucco. In this chapel formerly stood a celebrated organ, which, however, no longer exists, having fallen a victim to the Vandalism of the revolution of 1793. At the northern end of the Galerie Louis Philippe is a room the ceiling of which attracts much notice from its workmanship and antiquity, having been brought from Vincennes, where it once decorated the sleeping-apartment of "la Reine Blanche." This leads to the *Théâtre*, an elegant saloon, with galleries and a parterre. When balls are given at the palace, the pit being boarded over, it is used as a supper-room. Some ante-rooms conduct to a staircase leading down between the chapel and the theatre to the Court near the Pavillon Marsan. All the apartments on the side of the Court open one into the other in a straight line, and the visitor standing at either end, and looking along them, will have a magnificent *coup d'œil* of the whole extent of the palace. The interior of the building has been much embellished by the present King; many of the ceilings have been repaired and cleaned, the gilding restored, etc., and the Tuileries will no doubt assume a style of splendour which it never before exhibited. For permission to see the interior, application must be made to *M. le Commandant du Château des Tuileries;* but in general it may be said that it cannot be obtained, except when the King is at Fontainebleau, Compiègne, or Eu. In the same manner the splendid apartments of the Duchess of Orleans, Duke and Duchess of Nemours, etc., can only be seen when their Royal Highnesses are absent from Paris.

GARDEN OF THE TUILERIES.—A street, called the rue des Tuileries, formerly ran between the palace and the garden; but in 1665, the celebrated Le Notre was entrusted by Louis XIV. with the care of laying out the garden, which was then planted and arranged nearly in the same state in which it is at the present day. Two parallel terraces on the north and south run from the extreme pavilions of the palace; at the western end they slope toward each other, and meet the level of the garden. The total area so inclosed is about 67 acres; its length is 2256 feet, and its width 900 feet. The terrace to the south is the more elevated and the wider of the two; it is occasionally appropriated as the private walk of the royal family; from it the best view of the Seine and of the palace is to be obtained. That on the north is known as the *Terrasse des Feuillans*, so called from a convent that stood there before the Revolution. Near it was the manège, or riding-school, where the National Assembly held its sittings. A handsome iron railing, with gilt

spear-heads, separates it from the rue de Rivoli. The intermediate space of the garden between these terraces is laid out in the following manner. A broad avenue leads from the Pavillon de l'Horloge down to the western entrance of the garden on the Place de la Concorde. Immediately in front of the palace are two flower-gardens, separated from the broad walk that intervenes between them and the rest of the garden by fossés, and inclosed with netted iron railings. These were intended to afford the royal family the means of walking without being incommoded by the crowd. A large portion of the garden then succeeds, laid out in the style of Louis XIV., which, though formal, acquires an air of grandeur from the size of the parterres. Three circular basins, and numerous groups of statues, are interspersed throughout this part of the garden. To the west is the grove divided by the long avenue before mentioned: it is filled with fine-grown chestnut trees, elms, planes, and limes, yielding a deep shade in summer, and by its dark and solid mass of foliage offering a bold contrast to the gayer beauties of the flower-garden. West of the grove is a large circular basin of water, and some smaller parterres. North of the grove and flower-garden, between them and the Terrasse des Feuillans, is the *Allée des Orangers,* so called from a fine collection of orange trees placed here every summer. This alley with the adjoining terrace is the most fashionable promenade of Paris, both in summer and winter; during the sunny hours of the latter, and in the cool evenings of the former season, all the gayest of the capital are to be found here, either occupying chairs, which are let out at two sous a-piece, or promenading or conversing in groups. On Sunday afternoons, the crowd, if not so select, is much more numerous, and the alley of orange trees frequently forms a compact mass, presenting every variety and colour of dress which happen to be the fashion of the hour with the fickle Parisians. The garden of the Tuileries is also the favourite rendezvous of children and elderly people of both sexes, the former of whom come there for exercise and air, the latter for repose and warmth. The parterres and wall of the northern terrace at the western end have a southern exposure, and, being completely sheltered on all sides, are the warmest parts of the garden. Here, children and old people swarm like bees on a sunny day; and to this spot has been given the appropriate name of *La Petite Provence.* At this western end of the garden is a wide entrance with iron gates. Before the Revolution, a *pont-tournant,* or swing-bridge, which could be removed at pleasure, communicated over the fossé, which

still exists, with the Place Louis XV. It was a spot famous in the Revolution. The terraces are here occupied by embowered seats, and the views from thence of the Champs Élysées, and of Passy, with the Place de la Concorde and the river, are very striking. There is a great deal of good sculpture in the garden of the Tuileries that deserves examination. The figures of Mercury and Fame, on winged horses, at the western entrance, are by Coysevox, and are spirited groups. Round the principal basin at this end of the garden are four groups personifying Rivers, by Bourdou, Coustou, and Vancleve, all of great merit. Under the trees are many allegorical figures and copies from the antique, some of which are very beautiful. In the flower garden, at the corners of parterres surrounding the central basin, are large groups representing subjects from Grecian fable, which produce a good effect; they are of the time of Louis XV. and Louis XVI. At the extremities of a wide transversal alley, intersected by this basin, there are, on the side next the Allée des Orangers, Theseus killing the Minotaur, by Ramey fils, and Prometheus bound to the rock, by Pradier. On the side next the Seine are Alexandre combattant, by Devaismes, and a Spartan Soldier, by Corlot. At each end of the Allée des Orangers are copies from the antique. Along the wide walk that intervenes between the flower garden and the palace garden, there are, at the corners of parterres, statues, of Philopœmen, by David; Spartacus and Cincinnatus, by Foyatier; Phidias, by Pradier; le Laboureur, and a Themistocles, by Lemaire; Cato of Utica, and a Pericles, by De Bay. Opposite to them are elegant and graceful figures of Diana, Flora, Venus, and a Nymph, by Coustou and Coysevox, giving favourable examples of the style of the times of Louis XV. The palace garden contains some good bronzes from the antique; the two principal of which are a fine cast from the celebrated statue in the gallery of the tribune at Florence, found at Rome, and supposed to represent the Scythian slave when commanded to flay Marsyas, and the Venus Pudica, both by Keller. Some fine vases in marble, two figures, of a faun playing on the flute and a huntsman with his dog, of the time of Louis XV., are worthy of notice. The running figures of Hippomenes and Atalanta have been often modelled. The terrace to the south is adorned with a spirited group in bronze of a Lion and a Serpent, by Barye. From the great size of this garden, the white marble of the statues produces a light and pleasing effect contrasted with the foliage of the trees. Great care is taken in keeping the garden clean: persons in working habits, or

carrying any parcels except books, are not allowed to enter it. The gardens are opened from 7 in the morning till dusk in winter, and till 9 in summer, when if the royal family are resident in the palace, bands of the different regiments play before the Pavillon de l'Horloge at 7 o'clock in the evening. The gardens at the time of closing are always cleared by beat of drum, and a company of soldiers.

The *Court* of the Tuileries, on the east side of the palace, was formed principally by Napoleon. It is separated from the Place du Carrousel by a handsome iron railing, with gilt spear-heads, extending parallel to the whole range of the palace. There are three gateways opening from this court into the Place du Carrousel, the middle one of which corresponds to the central pavilion of the palace; the other two have their pillars surmounted by colossal figures of Victory, Peace, History, and France. A gateway under each of the lateral galleries communicates on the north with the rue de Rivoli, on the south with the Quai du Louvre. It was at the inner corner of the latter, that the assassin Alibaud posted himself on the 25th June, 1836, when he fired at King Louis Philippe. Where the iron rails now stand, there were rows of small houses and sheds before the Revolution; and this circumstance materially facilitated the attack on the palace by the mob on the 10th August, 1792. Napoleon used to review his troops in this vast court; and the National Guards, and troops, who mount guard at the Tuileries, are inspected here every morning, with military music.

THE PLACE DU CARROUSEL derives its name from a great tournament held here by Louis XIV., in 1662; but has only attained its present size of late years. All the houses now remaining between the Tuileries and the Louvre are to be taken down, when the northern gallery communicating between the two palaces is finished. The eastern part of it was occupied by numerous small streets and houses till very lately. The principal object of interest in this place is

The ***Triumphal Arch***, erected by Napoleon in 1806, after the designs of Percier and Fontaine. Its height is 45 feet, length 60, and breadth 20. It is designed after the arch of Septimius Severus at Rome, and consists of a central and two smaller lateral arches, each of which, unlike the original, is intersected by a transversal arch of equal height. Eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, support the entablature. Upon this is a low attic, crowned with a triumphal car and four bronze horses, modelled by Bosio from

the famous Corinthian horses which were brought hither from the piazza of St. Mark at Venice, but were restored by the Allies, in 1815. An allegorical female figure stands in the car, and one on each side leads the horses. In front of the attic, over each column, stands a marble figure of a soldier of Napoleon's army, in the uniform of the several corps, and over each of the smaller archways is a marble bas-relief representing memorable events of the campaign of 1805. That over the right-hand arch, looking from the Place du Carrousel, is the Victory of Austerlitz; that to the left, the Capitulation of Ulm. Over the transversal archway, on the south side, is the Peace of Presburg, and, on the north, the Entry into Vienna. Over the right-hand archway, looking from the Tuileries, is the Interview of the Emperors; over the left, the entry into Munich. All these sculptured compartments are of high finish, and by eminent French artists. During the Restoration, these bas-reliefs were removed, and subjects taken from the campaign of the Duke d'Angoulême in Spain, in 1823, were placed in their room. The former were, however, restored after the Revolution of 1830. This arch, which is far too small for the site, and is dwarfed by the buildings around, is nevertheless one of the finest monuments of the capital. It cost 1,400,000 fr.

On the south of the Place du Carrousel is the long gallery of the Louvre, which was built as far as the central archway by Henry IV. after the designs of Dupérac, and finished by Louis XIII. and Louis XIV. It forms part of a great plan conceived by the former of those monarchs, for uniting the Tuileries and the Louvre, which, with a similar gallery on the north, would then make an immense quadrangle; the whole of the buildings on the Place du Carrousel being removed. This was never carried further into effect than by the erection of this immense pile of building, until Napoleon revived the original idea, and built nearly half of the northern gallery. The original scheme, it is believed, is destined to be completed; the houses on the Carrousel will be entirely removed, the ground levelled, the northern gallery continued, and the ornamental parts of the southern gallery will be finished. The only deviation from the plan of Henry IV. will probably be the erecting of a third gallery (intended, it is said, to receive the Bibliothèque du Roi, at present in the rue Richelieu) parallel to the Tuileries, halfway between it and the Louvre; so as to make two courts out of the area. The reason of this is the difficulty of harmonizing the central pavilions of the Louvre and the Tuileries, which do not exactly face each other; an irregularity which might be

obviated by the erection of an intermediate building, and this imputed defect would not generally be perceived. This plan may be expected to be carried into execution in a few years. The gallery of the Louvre, which connects that palace with the Tuileries on the south, consists of two storeys, the lower of which contains apartments belonging to the administration of the museums, the library, the service of the palace, etc., besides a large orangery for the preservation of the plants from the garden of the Tuileries, and guard-houses for the troops on duty at the palace. The upper storey is one immense arcade extending the whole length of the building, and containing the celebrated collection of pictures belonging to the Royal Museum. The external architecture is not uniform; the earlier part, as far as the central archway from the Louvre, partaking of some of the characteristics of the style of the Renaissance. A series of alternate circular and triangular pediments, filled with sculptured devices, and divided by pilasters of the Composite and Corinthian orders, is continued along the whole of its extent; and this, added to the great length of the building, gives it, when viewed from a distance, an imposing aspect, and even a semblance of regularity. For the description of the interior of this gallery the reader is referred to "the royal museums of the Louvre." The northern gallery contains the apartments of the Governor of the Tuileries, the head-quarters of the staff of the National Guards, barracks, etc.

At the eastern end of an avenue at present occupying part of the area of the Carrousel, is the western entrance of

THE LOUVRE.—A castle or royal residence existed on the site of this palace at an early period of the monarchy, and is said to have been used as a hunting-seat by Dagobert, the woods then extending over the actual site of the northern part of Paris down to the water's edge. Nothing positive, however, is known of it, nor has the etymology of its name been accurately ascertained. Philip Augustus, in the year 1200, formed it into a stronghold, and used it as a kind of state prison, for the refractory vassals of the crown. At that period it was immediately without the walls of Paris, but, on their being extended in 1367 and 1383, became a portion of the new inclosure. Charles V. made many additions to the old buildings; the Royal Library was kept there; also the various officers of state and foreign princes visiting Paris were lodged in it. Francis I. determined to erect a new and magnificent palace on the site of this dilapidated feudal castle; and accordingly, the greater part of it being demolished, he began the present building in

1528. The southern half of the western side of the court, as it now exists, was erected by that monarch, after the designs of Pierre Lescot, and was intended to form one side of the court of the palace. His son Henry II. continued and extended this plan, completing the whole of the western side, now called the *Vieux Louvre*. The sculptures of this part were confided to the direction of Jean Goujon, and other great artists of the day. At this time, too, that part of the Louvre which extends from the south-west angle of this court to the quay was erected. Henry IV. made some additions to this part of the building at the time of commencing the Long Gallery; and during the reign of Louis XIII. the central pavilion of the western side was added to the original erections of Lescot by Lemercier, who built all the lower part of the northern front. Louis XIV., at the suggestion of Colbert, decided upon completing this palace, and a public competition of architects was proposed to furnish designs for the new building. A physician, Claude Perrault, was the successful competitor, but, some distrust of his abilities arising at court, Bernini, who constructed the circular porticos in front of St. Peter's at Rome, was sent for from Italy, and his plans were adopted in preference to those of Perrault. Louis XIV. laid the first stone of the eastern front, and the erections had already risen above the ground, when Bernini falling ill, or taking a dislike to his task, was honourably sent back to Italy, loaded with presents and a pension, while Claude Perrault, to the honour of France and of Colbert, was allowed to carry his original designs into execution in 1666. He built the eastern front, and that towards the river; but the caprice of the King put a stop to the works, and diverted the skill and treasure of the country to the building of Versailles. During the remainder of the reign of Louis XIV., under Louis XV., Louis XVI., and the earlier times of the Revolution, the greater part of the Louvre remained without a roof, the rooms were not laid out, and the whole seemed to be destined to fall into ruin. Napoleon, however, resumed the works of Louis XIV., and under him the Louvre was finished, and the surrounding streets and places cleared. Its internal arrangements have been principally made by Charles X. and Louis Philippe, and it is to be hoped that before long the entire embellishment of this fine palace will be concluded. Charles IX. inhabited the old Louvre, and, as is well known, fired from its windows looking towards the quay and river on the victims of the St. Barthélemi. (1) Henry III.,

(1) A window with a balcony, on the first floor, is often shown as that

Henry IV., and Louis XIII. also resided here, as well as the unfortunate English queen, Henrietta, widow of Charles I. Louis XV., during part of his minority, inhabited the Louvre; but since then it has been devoted to the reception of the various museums of the fine arts, and has occasionally been used for great ceremonies of state. Of late years it has also been rendered memorable by the attack made on it by the people on the 28th and 29th July, 1830, and its defence by the Swiss guards. The persons who fell on that occasion were at first buried in front of the eastern façade; they have since been removed to the vaults under the Column of July. The eastern façade of the Louvre is one of the finest pieces of architecture of any age. The grand colonnade is its striking feature, and is almost unique; it is composed of 28 coupled Corinthian columns. A wide gallery runs behind, and the wall of the palace is decorated with pilasters and windows. The effect of the light and shade caused by this arrangement constitutes its chief merit. The basement storey, pierced with lofty windows, affords an admirable contrast by its simplicity; and the projecting masses of the building in the centre, or at either end of the façade, fronted with pilasters, and containing windows of very large dimensions, complete the grand features of this side of the palace. The central mass of the building, forming the gateway, is crowned by a pediment, the sloping stones of which are each in a single piece, 52 feet in length and three in thickness. This pediment contains a bas-relief, executed by Lemot in 1811; and over the grand door-way is another by Cartellier, of the same date. The gates themselves, made by order of Napoleon, are of magnificently-worked bronze. To have a good idea of the extent and splendid effect of this front, the visitor must place himself on the quay, and even on the Pont-Neuf. (1) The southern front, also the work of Claude Perrault, though not so bold, is very fine. It is fronted with forty Corinthian pilasters, and, like the eastern, has a richly-adorned pediment over the central compartment. The northern front is plain, but has a bold and striking effect from the projection of its masses. It is so

from which he fired; but this must be a mistake, as the entire building, of which the window forms a part, was not constructed till long after the year 1572, the date of that most perfidious massacre.

(1) The dimensions of this front are as follows: — length, 525 feet; height, 85 feet; width of central compartment, 88 feet; width of extreme compartments, 75 feet; height of basement-storey, 35 feet; height of columns, 10 diameters and a half, or 38 feet nearly. The entablature takes up nearly 10 feet of the entire height.

inconveniently close to the opposite houses, that its effect can hardly be appreciated. Along the top of these three fronts there runs a rich balustrade, surmounting a bold cornice. The western front is in some respects similar to the northern, and, like it, offers a remarkable contrast to the gorgeous richness of the interior façades of the court. Of these the western side remains as it came from the hands of Lescot and Lemercier. The ground floor and the storey above it have served as the models for the corresponding storeys of the three other sides, and the court is so far uniform. The only difference consists in the third or upper storey, which on the western side is surmounted by a battlement of very elegant work, while on the three others an entablature and balustrade give to this storey a considerable addition of height. A range of circular arcades, separated by Corinthian pilasters, forms the ground floor; and under each arch is a lofty window, not filling the whole of the space made by the recess. A bold cornice and entablature crown this storey, and above rises the second, the plan of which consists of windows richly moulded, with alternately curved and triangular pediments; each window standing over an arcade, and separated from the adjoining one by a Composite pilaster. The upper storey of the western front has the windows very richly enchased with sculptured groups, trophies, etc.: the capitals of the pilasters are Greek, but not of the three regular orders. This storey on the other sides of the court is the same as the second, but with Corinthian pilasters. In the centre of each side is a projecting compartment, containing the principal gateway, and on each side of these are smaller projections over the other doorways of the building. These projecting parts on the western side, six in number, are richly ornamented with sculpture, in the pediments by which they are surmounted. Those of the southern half of this side are by Paolo Poncio, while the figures over the doorways are by Jean Goujon. The sculpture of the pediments of the northern half were however executed in 1810. The colossal cariatides that support the cornice of the dome, over the central gateway of this side, are by Sarrazin. In the other three sides the smaller projections of the third storey have their balustrades supported by columns detached from the wall, but are without pediments. The central gateways have each a pediment rising from the upper entablature, and containing sculpture by Lesueur, Ramey, and Coustou. The vestibules of each gateway are formed by two ranges of Corinthian columns, aving a carriage-road in the centre and a corridor on each

side. With the exception of that to the east they are all unfinished. Sentinels are posted at each of them. Perrault formed the designs of these three sides, which, however, were not completed in his time. The friezes are richly sculptured, and the capitals of the pilasters are all worked with great care. The length of each side is 408 feet : the whole forms a perfect square; and from the unusual quantity of decorative parts, of which the sides are composed, as well as from its magnificent proportions, it is one of the finest courts in Europe, and alone requires, to complete its splendid effect, that the arcades of the ground floor should contain smaller mural spaces, and that these should be entirely occupied by windows. The pavement, railings, etc. of this court are unworthy of such a palace, and give it an air of desolation. It has been proposed to lay out the space in parterres, with shrubs and flowers, as also the two enclosures to the right and left of the eastern door-way, under the grand façade: the former project, we hope, will not be realised. At the north-western extremity of the exterior will be observed the walls of a projecting wing, intended to meet the northern gallery, and to correspond in every respect with the opposite side of the quadrangle. Some additions will also be made to the southern wing, which was never entirely finished. A small garden still exists here, called the Garden of the Infanta, from the Spanish Princess who came into France, in 1721, to marry Louis XV. There is also a small court formed by the projection of the unfinished wing at the commencement of the Long Gallery. It is decorated by antique bas-reliefs, and a colossal granite Sphinx, brought from Egypt. The usual entrance to the museums is through this court.

Interior.—Almost all the interior of this palace is devoted to the museums for which it is so celebrated, and which constitute the chief attraction of the capital. The description of the various galleries will be found in the order in which they occur to a visitor making the circuit of the palace. They are known collectively by the name of *Musées Royaux;* but individually as: *Musée des Tableaux des Écoles Italiennes, Flamandes, et Françaises; Collection de Bijoux; Salle des Sept Cheminées; Musée Grec; Salle du Trône; Musée Égyptien;* and behind the three last, occupying the same side of the square, *la Galerie Française;* suite occupied by Anne of Austria, Henry IV., and Henry II.; *Musée des Tableaux des Écoles Espagnoles; Collection Standish; Musée des Dessins; Musée de la Marine; Musée des Antiques; Musée de la Sculpture Moderne.* (1)

(1) Foreigners are admitted to all these museums, except one, on

The *Musée des Tableaux des Écoles Italiennes, Flamandes, et Françaises* occupies part of the first floor of the wing of the Louvre built under Henry II. and Charles IX., as well as the whole of the long gallery. It is approached either by the grand staircase, the entrance to which is in the southern wing of the western front of the Louvre, or by a side door. The former is open only on Sundays, and other occasions, when the public are admitted indiscriminately: the latter is open every day, Monday excepted (*the visitor will remember that all the galleries of the Louvre are strictly closed on that day*), when students and persons with permissions, or foreigners, are allowed access. The grand staircase, built after the designs of Fontaine, is one of the most splendid parts of the Louvre. The ceiling is painted and ornamented with great richness: the columns, of the Doric order, are of Flemish marble, with white marble capitals, and are 22 in number. The staircase divides in the centre, under an arch, into two branches, one leading to the apartments surrounding the court, the other to the long gallery. Two divisions of the ceiling are thus made: on one, is the Revival of the Arts, by Pujol; on the other, Minerva protecting the Arts, by Meynier. Some fine porphyry and marble vases stand at the head of the staircase. The first room of the Museum contains some of the earliest paintings of the middles ages. The next, called the *Grand Salon*, is one of the largest and best-lighted exhibition-rooms in existence. It contains either pictures of immense size, or those which require a strong light.

merely exhibiting their passports and inscribing their names in a book at the porter's lodge, which is situated at the side entry, a little to the right of the grand entrance, over which the title MUSÉE ROYAL is inscribed in gold letters. To visit the "Musée de la Sculpture Moderne," except on Sunday, which is a public day, written application for permission must be made to "Monsieur le Directeur des Musées Royaux;" and the letter left either at the porter's lodge, or sent, post-paid, to Place du Musée. On Sunday all the galleries are thronged, principally by the lower classes, whose good behaviour and intelligent remarks are worthy of observation. For permission to study in these museums, special application must be made to the Director. They were formerly open to every body, but the privilege, having been abused, is now limited. It must be added that of late years the annual exhibition of the works of modern artists takes place in the long gallery; consequently this collection is closed from the 1st of February to June, an arrangement prejudicial to art, and most annoying to the connaisseur who visits Paris at that season. However excellent a modern exhibition may be, it cannot supply the place of the Old Masters. It is highly desirable that this want of a proper hall of exhibition for modern artists may soon be supplied by the erection of a suitable building.

The long gallery is divided by projecting arcades, supported by marble columns, into several sections, some of which are lighted from the roof, others by side windows. It is 1322 feet in length, and 42 in width. The walls, being entirely covered with pictures, admit of no architectural decoration. A plain slab of red marble crusts the walls of the gallery all round to the height of about three feet. The pictures are divided into three schools : the French, the Flemish and German, and the Italian, numbering altogether 1406, viz. French school, 373; Flemish and German, 540; Italian, 485; modern copies of ancient pictures, 8. None but the works of deceased masters are admitted into this museum, which was principally formed by Napoleon, and enriched with most of the *chefs-d'œuvre* of Europe; the greater part were however claimed by the allies in 1815, but even now this gallery is one of the finest in the world. (1)

Returning to the grand staircase, on its opposite side a door to the right conducts to a circular room, containing a fine mosaic pavement supporting a pedestal and exquisitely sculptured vase. Marble busts of a few of the great sculptors and painters of France are ranged around. Two beautiful gates of carved steel of the age of Henry II. close the entrance to *la Galerie d'Apollon,* the magnificent decorations of which, executed by order of Anne of Austria, are now being restored. From the circular ante-room the visitor enters the

Salle de Bijoux, containing some curious and highly valuable cups, vases, jewels, porcelain, and other precious objects of the middle ages, belonging to the crown. Among them are a remarkable Arabian basin, of curious and ancient workmanship, covered with handsome chasings, and stamped with *fleurs de lis*—it once served as the font in the Sainte Chapelle de Vincennes, and was used at the baptisms of Philip Augustus and the Count de Paris; a silver statue of Henry IV. while a boy; the looking-glass and other articles of a toilette that belonged to Marie de Medicis, given to her by the Republic of Venice, and richly jewelled; some valuable pieces of damas-

(1) There being catalogues published, at a low price, of most of the museums of the Louvre, which are procured on the spot, a detailed enumeration of their contents would be as superfluous here, at it is, from the space it would necessarily occupy, totally impossible. For the two museums of Paris and Versailles there are annually sold 200,000 catalogues at 1 fr., and 100,000 at 2 fr.; 100,000 fr. more are taken for depositing canes, umbrellas, and parasols. The net revenue from these sources, all costs paid, is said to be upwards of 300,000 fr. a-year.

keened armour; a great number of finely cut cameos and agates; some cups in sardonyx designed by Benvenuto Cellini, etc. The intrinsic value of these curious objects, independent of the interest which attaches to most of them as gems of art, is immense. One alone, the casket of Marie de Medicis, is estimated at several thousand pounds. The spacious hall adjoining this, called the

Salle des Sept Cheminées, contains excellent copies of some of Raphael's finest frescoes in the Vatican. (1) From this apart-

(1) It is impossible to inspect these works without a few explanatory observations. The first, opposite the entrance, is the "*Discussion respecting the Holy Sacrament.*" The visitor will observe and admire the imposing assemblage of personages divine and human, the union of holiness and learning in the saints of the Old and the doctors of the New Testament, the glory above and the dignity below, which constitute the great excellence of this picture. Next is the "*Fire in the Borgo,*" near the Vatican: here is seen a crowd of figures, all animated by strong emotions, and engaged in the tumult without being lost in the confusion of a great event. The female in the foreground, another carrying water, the figure sliding down the wall, and the effect of the draught of air on the dresses and on the fire, are singularly fine. The "*School of Athens*" is placed next in order; it is so called, although it represents philosophy in general—a wonderful work for expression and scholastic knowledge; each personage being made to indicate by some peculiarity the school to which he belongs. Plato and Aristotle stand pre-eminent in the centre; the former holds the Timeus; his sublime style is expressed by his attitude, his thoughts seeming to soar above the earth. Seated on the second step, is Diogenes, reading; below is the great architect of St. Peter's, Bramante, in the character of Archimedes. Alphonso of Naples, the patron of learning, in the garb of Zoroaster, holds a globe; Thales walks with a stick, to show that with it he measured the pyramids. Watched by Parmenides, who leans against a column, is a youth, Zeno, writing short-hand, in reference to a poem by the former in two hundred lines on the several systems of philosophy. To enumerate all the figures would be impossible. The distribution of this picture is admirable, as also the easy dignified attitudes, and the expressive but severe countenances of the different philosophers. Last follows "*Apollo and the Muses.*" This scene is laid near the grotto of Linus: Sappho unrolls her poem; Pindar discourses with Corinna; Homer by his superior elevation shows that he has no rival--he is pouring forth a stream of harmony which fixes the attention of the Muses. The violin, an instrument newly invented, is placed in the hands of Apollo, as if the god alone was worthy to accompany the divine straips of the poet. Dante, Petrarch, Ariosto, with the other celebrated Italian poets, complete this classic composition of the great artist. What would have been his astonishment, while grouping together his illustrious countrymen, the boast of Italy, and nicely assigning to each his distinctive station of merit, could he have been told that, in an obscure hamlet of the Avon,

ment issue two suites of rooms parallel to each other, the first and most sumptuous in decoration being the

Musée Grec et Égyptien. Here commence the series of antiquities found in ancient Etruria and the south of Italy, but chiefly in Greece. The collection occupies three rooms, and is exceedingly choice. It is to be regretted that no catalogue has yet been published of it, though one was commenced several years ago. The visitor's attention will be attracted by the unusual size of a great number of the vases, particularly those which stand on the marble tables, and to the high state of preservation of most of them. The wealth and refinement of Herculaneum and Pompeii are represented here; and even most of the utensils of domestic life may be seen in these cases. A collection of glass vases, another of bronze instruments, and another of cameos and gems, will not escape the visitor's attention. The rooms in which these treasures are contained, though not large, have been decorated and arranged by the first artists of the day with great magnificence and taste. The ceiling of the first room represents the apotheosis of Homer, by Ingres; that of the second, Vesuvius receiving fire from Jupiter to consume Herculaneum, Pompeii, and Stabiæ, by Heim; the third contains a picture by Meynier, of the Nymphs of Parthenope, carrying from their shores their household gods, and led by the goddess of the fine arts to the banks of the Seine. Other compartments of the ceilings are filled with subsidiary subjects. A fourth room contains porcelain of the earliest masters, as also some agates, ecclesiastical ornaments, and other curious objects belonging to the crown. The ceiling, by Picot, represents Cybele, the *Magna Mater*, protecting Stabiæ, Herculaneum, Pompeii, and Retina, from the fires of Vesuvius.

La Salle du Trône is next entered; its magnificent ceiling, adorned with paintings by Gros, is supported by white marble columns, with gilded capitals and bases: the floor contains a fine mosaic, on which stands an antique marble vase found at Pera, and presented to the King by the late Sultan. Here also are to be seen some curious Chinese idols and four colossal vases in porcelain. The next four rooms contain the

Musée Égyptien, most of the antiquities in which are the fruits of the French researches in Egypt. For the objects of domestic life, and for all minuter details, this is perhaps the

in a remote island, to which the beams of science had as yet but feebly penetrated, a genius was destined soon to arise capable of subduing a stubborn dialect of the north to measures as inspired as the loftiest of those which his "divine art" was then excelling itself to honour.

most complete collection in existence. Of this, again, no catalogue is published, and the visitor is forced to inspect the treasures of the different cases, aided only by his own conjectures. Valuable and exceedingly rare Egyptian vases, mummies of birds and other animals, some MSS. in fine preservation, and palettes on which the colours still remain, will be remarked. Seeds of various kinds, and even fragments of bread, found in the tombs of Egypt, are collected here. Cloth of various kinds, brooms, musical instruments, walking-sticks, and a crutch shod with iron, all of the earlier periods of Egypt, find a place in this most interesting museum. The same gorgeous decorations of the ceilings and the walls are continued throughout these rooms; the ceiling of the first presents an allegorical painting, of Study and Genius aiding Greece in exploring Egypt, by Picot. Abel de Pujol painted the ceiling of the second room, the subject of which is Egypt saved by Joseph. In the third is the finest painting of all, by Horace Vernet, who has represented pope Julius II. giving orders for the building of St. Peter's to Bramante, Michael Angelo, and Raphael. The 4th room, smaller than the others, presents the Genius of France encouraging the arts, by Fragonard. Compartments in other styles accompany these ceilings. The visitor will be struck both with the splendour of this suite, and the extraordinary rarity and beauty of the objects which it contains. Behind the Musée Grec et Égyptien is a suite of nine rooms, called the

Galerie Française, containing a choice collection of paintings of the French schools. In the first are the ports of France, by Joseph Vernet. The middle room contains some curious carved furniture and objects of art and religious decoration belonging to the middles ages; among others a model in ivory of the façade of the Chartreuse at Poissy, executed by the monks. The remainder are filled with pictures by deceased native artists, many of which will be found to be of superior excellence. The ceilings of all these rooms are painted with the same magnificence as those of the parallel suite; and, if taken in the same order, their subjects will be as follows :—in the first room is the presentation of Poussin by Cardinal Richelieu to Louis XIII., by Alaux. The second contains the battle of Ivry, by Steuben; and the third, Puget presenting his group of *Milo of Crotona*, now in the *Musée de la Sculpture Moderne*, to Louis XIV. at Versailles, by Deveria; also subjects representing some of the principal events connected with the arts during the reign of Louis XIV. The fourth room presents Francis I., accompanied by his court, receiving the paintings brought by

Primaticcio from Italy, executed by Fragonard. The fifth is adorned with an allegorical representation of the revival of the arts in France, and with eight paintings of historical events, from the time of Charles VIII. to the death of Henry II., by Heim. The ceiling of the sixth, by Fragonard, contains Francis I. knighted by the Chevalier Bayard; that of the seventh, Charlemagne receiving manuscripts from Alcuin; the eighth room, by Drolling, represents Louis XII. proclaimed father of the people at the states-general of Tours in 1506; and in the ninth is the expedition to Egypt under the orders of Napoleon, by L. Coignet. In all these rooms are compartments containing subjects relating to the principal ones of the ceilings. On the ground floor of this side of the court are studios not shown to visitors without an order from the Director.

Passing to the staircase, a door on the left leads to the chamber of Anne of Austria, mother of Louis XIV. Next is *la Chambre à Coucher de Henri IV.*, where the king slept when he inhabited the Louvre, and in which the alcove still remains that contained the royal bed, on which the body was laid after his assassination. At the upper end of this alcove is a door opening into a small partitioned closet, wherein the "good king," whose life, like that of his wise successor of the present day, was frequently attempted, may have been used to place a trusty attendant while he slept. The massive oak carving and the ancient gilding of this room are precisely in the same state as at the time of that king's death. Next is the *Salon de Henri II.*, of which the tapestry in silk, silver, and gold, still remains. In the centre, in a glass case, stands a suit of armour that once belonged to Henry II. Splendid in itself, this suit is still more interesting from its having been worn by that king on the day he lost his life, in 1559. The visor of the helmet is now up : it was then let down for air, the day being hot, and the exercises of the tournament fatiguing; so that the tilting-spear of the unconscious Count de Montgommeri, piercing the king's eye, entered his brain. It is said to be the intention of his present Majesty to restore and furnish these rooms strictly in the style of the reign to which their names refer. The works of the Spanish masters, arranged in the adjoining suite of rooms, five in number, called the

Galerie Espagnole, amount to 454, and comprise specimens of nearly all the masters of whom Spain can boast. Murillo, Zurbaran, Velasquez, Morales, Cano, Ribera, Goya, etc., are all represented here by numerous and excellent productions; but the descriptive catalogue of the collection is so complete,

that we refer the visitor to it for all further information. This gallery, first opened in January, 1837, was collected in Spain, at a cost, it is said, of only 900,000 fr., by Baron Taylor, who was commissioned by Louis Philippe for that purpose, and who is entitled to general thanks for the good service thereby rendered to the admirers of the fine arts. On the left of the staircase, at the end of the Spanish gallery, is a suite of seven rooms, occupying the northern side of the Louvre, called the

Collection Standish, containing the pictures, books, and drawings, bequeathed to the King by Frank Hall Standish, Esq., of Duxbury Hall, Lancashire, in 1838. This gallery contains some good original pictures and many fine copies; the drawings are valuable, and the library is rich in rare books, among others the Bible of Cardinal Ximenes, valued at 25,000 fr. From the Gallery Standish the visitor proceeds through a suite of rooms, 14 in number, called the

Musée des Dessins, one of the most valuable and extensive collections of works of this kind in existence, comprising numerous specimens of the great masters of all schools, of inestimable value to the professional student, as well as to the connoisseur. There are 704 drawings of the Italian, 222 of the Flemish and Dutch, and 372 of the French schools, besides several by the Spanish masters—1298 in all. The drawings are mostly arranged under glazed frames on inclined desks, and the museum itself is a model for such exhibitions. The rooms in which this collection is contained were formerly the only ones of the palace reserved for state purposes, and under Charles X. were used for the reception of the Chambers before the opening of the legislative session. The last of the suite, called the *Antechamber*, of the time of Henry II., has a richly-decorated ceiling, representing History recording the events of the battle of Bouvines; it is surrounded by allegorical figures by Gassies. The next apartment is the *Grande Salle du Conseil*, the ceiling of which, of vast dimensions, is painted with an allegorical representation of France receiving the charter from the hands of Louis XVIII., who is depicted surrounded by the most distinguished of her kings and legists. This splendid composition is surrounded by eight historical paintings in compartments; the whole is the production of Blondel. The third room is known by the name of the *Salle du Comité des Contentieux*; the ceiling, by Drolling, represents Law descending upon the earth. The fourth is called the *Salle des Conférences*; the subject of the ceiling, painted by Mauzaisse, is Divine Wisdom giving laws to kings and legislators. At the head of a double staircase, formed by the side of

the Pavillon de l'Horloge, is a most beautiful stained window, representing in various compartments the progress of the arts during the middle and later ages in France, executed by Chenevard, at the Royal Sèvres manufactory. For the present, however, visitors are not shown this part of the palace.

The *Musée de la Marine* occupies the second floor on the northern side, and is approached by a small staircase leading from the ante-room of the Collection Standish; it contains a great number of models of vessels of all classes, in every stage of construction, many also fully equipped and armed. The model of the three-decker Valmy is particularly worthy of notice; two men were employed seven years in constructing it. The models of several of the principal naval ports of France are also beautifully executed. The sixth room, called the *Salle des Sauvages*, is principally interesting, as it contains an obelisk formed and decorated with the relics of the ship of M. de la Pérouse, discovered and brought to France by an Englishman, Capt. Dillon. There is also a museum of arms and ornaments collected from the Indians of the Southern Ocean and North America. The eleventh room contains a beautiful model of the state galley of Louis le Grand, while the walls are decorated with the admirable gilt bas-reliefs which ornamented the original.

The *Musée des Antiques* is entered by the vestibule at the bottom of the grand staircase, or by one communicating with the side staircase leading to the long gallery. The series of apartments on the ground floor, which extend from the principal entrance to the side next the river, were once occupied by Anne of Austria, and retain nearly all the decoration bestowed upon them at the time of their erection. The ceilings are adorned with sculptured compartments, as well as with some fine paintings; and a great profusion of marble columns and incrustations on the walls are to be seen throughout them. At the end next the river, and under part of the grand saloon, is the *Salle de Diane*, so named from a celebrated antique it contains. On the eastern side of the vestibule, at the foot of the grand staircase, another suite of apartments leads towards the east. This, like the other suite, consists of numerous apartments, forming two distinct parallel series, and are part of the old pile of the Louvre as it existed in the time of Charles V., from 1364 to 1380, and when it was inhabited by his consort, Jeanne de Bourbon. Catherine de Medicis had these apartments adorned by Rosso, Primaticcio, Paolo Poncio, and other celebrated artists of that period. They are now divided

into several compartments, called after the principal statues that are placed in them. The marble decorations of the floors and walls are exceedingly grand. With this suite communicates the *Salle des Cariatides,* a splendid hall, occupying the whole ground floor of the southern half of the Vieux Louvre. It derives its name from four colossal cariatides, by Jean Goujon, supporting a gallery at its northern end; they are of excellent execution, and are reckoned among the *chefs-d'œuvre* of that master. Above the gallery is a bas-relief, by Benvenuto Cellini, originally sculptured for a fountain at Fontainebleau. This great collection of antiques dates from 1797, and in 1803 was opened to the public under the title of the *Musée Napoléon;* it then contained, like the gallery of paintings, all the richest spoils of Italy, which however were restored in 1815 by the allies to their original owners. The present collection consists of about 235 statues, animals, etc.; 230 busts and heads; 212 bas-reliefs; and 233 vases, candelabra, altars, etc.; making in all 1116 objects. No description need be entered into of this most remarkable and most interesting collection. A very complete catalogue is published, and is to be procured on the spot.

The *Musée de la Sculpture Moderne, ou de la Renaissance,* occupies part of the ground floor of the Vieux Louvre, and is entered by the vestibule of the western front. It is arranged in five halls, vaulted with stone and floored with marble; the walls are plain, but the mouldings and cornices are finely decorated. This gallery contains many *chefs-d'œuvre* of the French school, and a few by foreign artists. In the first room will be observed a model brought from Spain of the tomb of Ferdinand and Isabella, and two statues of captives, supposed to be a master and his slave, by Michael Angelo, said to be among the best of his productions. In the Salle de Jean Goujon is a portrait of Diana of Poitiers; this favourite of Henry II., who, at the age of 47, captivated the youthful king, is represented under the guise of "Diane chasseresse;" around the base of the group will be remarked the interlaced cyphers of the mistress and her royal lover. A Cupid and Psyche, by Canova; a bust of Cardinal Richelieu, by Coysevox, and another of Henry IV., by Prieur, both striking likenesses. The Salle des Bronzes contains statues of Louis XIII., Anne of Austria, and Louis XIV. as a child: these statues formerly stood on the Pont au Change, There is also here a model of a monument erected by Charles V. of Spain to his parents, Philip the Handsome, archduke of Austria, and Joanna, daughter of Ferdinand and Isabella. In

the last room stands a remarkably fine statue, Milo of Croton, executed for Louis XIV. by Pujet. There is also a most interesting bust by Jean Goujon of the Admiral Coligny, which ornaments an ancient chimney-piece brought from the château of Villeroi; a bust of the "Grand Colbert," by Auguier, and an Amour and Psyche, by Canova.

On the ground floor of the eastern side are two magnificent galleries or halls, each filling the length of nearly one half of the side of the palace. These are partly filled with plaster casts from the Musée des Antiques; that to the South, sometimes called the *Galerie de Henri IV.*, is annually used as an exhibition-room for modern sculpture. At the extremes of this side of the palace, and leading from each of these galleries, are grand staircases rising to the first floor, and opening on to the colonnade. The vaulting of the roof above these staircases is formed of stone richly ornamented, and supported by lofty Corinthian columns, remarkable for their size and their light appearance.

The King has ordered stained glass to be executed at Sèvres for all the windows of the chapel of Henri IV., in the tower of the clock on the western side, the civil list having decided on restoring the chapel to its primitive state.

The visitor to this beautiful palace will be struck by its great magnificence; it is amply large to lodge a sovereign with a numerous court, or to form the greatest assemblage of museums ever concentrated under one roof.

From the Louvre, the visitor will proceed, by the gateway on the northern side, into the rue St. Honoré; and, turning to the left, will arrive at

THE PALAIS ROYAL.—On the site of this palace formerly stood, in the time of Charles VI., an hotel situated without the city walls; this was purchased and levelled by Cardinal de Richelieu, who built in its place the *Palais Cardinal;* begun by Lemercier in 1620, it gradually included all the space whereon the Hôtels de Rambouillet and de Mercœur had stood, and was finished in 1636. Several courts were included within its walls: the eastern wing of the first contained a theatre capable of accommodating 3,000 spectators; the western was occupied by a magnificent gallery, the ceiling of which, painted by Philippe de Champagne, represented the principal events of the cardinal's life. A similar gallery, formed on the western side of the second court, was adorned with portraits of the great men of France by Philippe de Champagne, Vouet, etc. The arcades of this court were ornamented with ships' prows, anchors, etc., carved in stone, in allusion to the office of grand-master of navigation,

held by the cardinal. Within the palace was also a second theatre, to contain 500 persons. The chapel was fitted up with extraordinary magnificence, and large gardens at the back of the palace covering a parallelogram of 1,000 feet by 432, stretched over the sites of the present rues de Valois, de Montpensier, and de Beaujolais. Their principal ornament was an umbrageous alley of chestnut trees, formed at an expense of 300,000 fr., the branches having been all trained with iron rods. The original plan of the cardinal was to have erected buildings round the garden, with three grand porches; but the splendour of the minister's design is said to have excited the jealousy of the king. Shortly before his decease in 1642, the cardinal presented it to Louis XIII., confirming the gift by his will. On the death of Richelieu, the king removed to it, and from that period to the present time, excepting during the Revolution (when it bore the names of ***Palais Égalité*** and ***Palais du Tribunat***), it has retained its present appellation. On the death of Louis XIII. in 1643, Anne of Austria, with the young king, Louis XIV., made it her abode during the turbulent times of the ***Fronde***. The grand gallery to the west was converted into apartments for the king's brother, the Duke of Orleans, to whom his majesty subsequently presented the palace for life. About this time it was considerably enlarged: the Hôtel de Brion, at the corner of the Rue de Richelieu, being added, and a grand gallery erected on that side by Mansard. In 1692, the palace was ceded by Louis XIV. to Philippe Duke of Orleans, his nephew, as part of his apanage on his marriage with Mademoiselle de Blois. The Regent Duke of Orleans, on coming into possession of it, placed in the grand gallery the valuable collection of pictures which he had purchased in various parts of Europe, and which, celebrated as the Orleans Gallery, was sold during the earlier troubles of the Revolution, when the greater part passed into England. Here, too, had been arranged, by order of Louis XIV., the collection of medals and engraved gems, equally well known, which were subsequently purchased by the Empress of Russia. The orgies of which this palace was the scene have been sufficiently commemorated in the memoirs of the regency; during the lifetime of the succeeding duke they were discontinued, but were again to a certain extent resumed under his successor, better known as "Égalité." In 1763, the theatre, built by the cardinal, was destroyed by fire; and, on this occasion, the entire front of the palace with its two wings was rebuilt, as it now stands, after the designs of Moreau. The debts of the duke having become so enormous that he once meditated a declara-

tion of insolvency, it was determined, by the advice of the brother of Mme. de Genlis, to erect buildings with shops, and places of amusement, in the garden of the palace, as a means of augmenting his revenue. These were begun in 1781, after the designs of the architect Louis, notwithstanding the clamours of the neighbourhood, about to be deprived of the view of the garden; the trees were cut down, and the houses and arcades, as they now stand, were finished in 1786. The plan succeeded. During the early part of the Revolution, the garden, which had been replanted, became the rendezvous of the most violent politicians of the day: it was here that the tri-coloured cockade was first adopted, and that many of the bolder measures of the popular party were decided on. After the execution of the duke in 1793, his palace was confiscated, and soon converted into sale-rooms, ball-rooms, cafés, etc. In 1795, a military commission was established in it, and one of its halls was afterwards fitted up for the Tribunate, with apartments for the president and the two questors. It was then called *Palais du Tribunat*, but re-assumed its original title under Napoleon, who never lived there, having a marked dislike to it, but assigned a portion of it to his brother Lucien, Prince of Canino, who occupied it some time. In 1814, the Duke of Orleans, his present Majesty, returned to it, and, with the exception of the interval of the Hundred Days, resided in it till 1831, making some additions and improvements, and fitting up the whole anew. Most of the houses surrounding the garden had passed through several hands during the revolution, so that but a small part reverted to the King; every opportunity, however, is taken of purchasing those that offer for sale. The palace, at present, consists of a court, entered from the rue St. Honoré, by a Doric arcade and gateway. On the northern side is the principal building, and on the eastern and western, two wings projecting towards the street. The central compartment of the northern side consists of a ground floor, first floor, and attic, surmounted by a rounded pediment: the other sides of the court have only two storeys. A regular gradation of the Doric, Ionic, and Corinthian orders is observed throughout. A triple archway leads through the central building to the second court. Here the façade, forming the southern side, is more extended: it presents two projecting masses ornamented with fluted Ionic columns, supporting an entablature with allegorical subjects in statuary. The whole is surmounted by an attic. On the first floor is a fine range of windows belonging to the state apartments, and on the eastern and western sides of the court are wings with galleries underneath. The

eastern gallery still retains the naval ornaments of the time of Cardinal de Richelieu. On the northern side of this court is a Doric colonnade, behind which "La Galerie d'Orléans," a wide and lofty arcade, paved with marble and roofed with glass, extends between a double range of shops, over which a double terrace, bordered with shrubs and vases, serves as a promenade to the inhabitants of the palace. This gallery, which is 300 feet long by 40 broad, replaced the *Galeries de Bois*, demolished in 1830, and is very ornamental. The houses immediately adjoining the palace, and forming the corner of the rues Richelieu and St. Honoré, belong to the estate of the Palais Royal, and contain the stables, and numerous suites of apartments for domestics. The Théâtre Français was formerly the private property of the Dukes of Orleans. A passage leads from the palace to the royal box. (See *Theatres*, etc.)

Interior.—On the right under the archway of the central building is the vestibule which leads to the grand staircase, the designs for which were furnished by Desorgues; it rises under a lofty dome, and, branching off into two flights, is protected by a balustrade and railing in carved iron of beautiful workmanship, by Corbin. The visitor first enters the ante-chamber; then the *Salle des Aides-de-Camp;* and next the *Salle de Réception*. These rooms, though not very large, are filled with splendid furniture, and contain some excellent paintings, by the best modern French artists, as well as some older portraits of the royal family. There also, as well as in the adjoining suite looking into the second court, will be noticed some remarkable pictures representing events of the King's life, from the period when he taught geography in a school in Switzerland, to his return to Paris at the restoration; and portraits of the Princess Clementine, of Cardinals Richelieu and Mazarin, by Philip de Champagne, and of Cinq Mars, by Le Nain. Next is the *Salle du Trône*, used as such by his present Majesty after the revolution of July. The furniture and draperies, as also those of the throne, are of crimson velvet. Two smaller rooms lead to a splendid gallery, 200 feet long, extending along the western sides of the second and the smaller courts. Its Ionic columns are in white stucco, with gilt capitals and bases. The panels of the side opposite the windows are occupied with a series of pictures, by celebrated artists of the day, representing historical scenes connected with the Palais Royal, from its first erection to the offer of the throne to his present Majesty by the Chamber of Deputies on the 7th of August, 1830: this picture, by Heim, is the more interesting, as it contains one of the very best

likenesses of his late lamented Highness the Duke of Orleans, as well as striking resemblances of some of the leading statesmen and generals of the day—Casimir Perier, Generals Lafayette and Gourgaud, Marshal Gérard, etc. There are also a few fine pieces of statuary in it. This gallery was formed by the present king before 1830. From the Salle de Réception a suite of apartments opens into the western wing of the first court; among them is the dressing-room, filled with pictures; and beyond it the study, containing a fine collection of family portraits. Further on are the royal bed-room, the library, and the council-chamber, not shown to strangers, without a special order from Count de Montalivet, which, however, is never refused: it will not admit the visitor on Sunday. The ante-chamber of the state apartments is a large saloon on the south side of the second court, and leads to a suite occupying the eastern wing of the same court. Of these the *Salle de Société* is an elegant room, lighted by four windows, and leading into the *Galerie Dorée*. This is 63 feet long by 33 broad, and has eight windows towards the second court; the panels opposite them are filled with mirrors, and are divided, as well as the windows, by Corinthian columns. The decorations of this elegant gallery are in white and gold, and of the time of Louis XV. The *Salon Bleu* is the last of this suite. The dining-room is an oval apartment facing the rue de Valois, and communicating with it by a private staircase. The palace is not now inhabited by the royal family, but serves for the accommodation of foreign princes during their stay in Paris. The interior of this palace may usually be seen on Sundays from 1 till 4, on presenting passports. The door of entry is in the rue de Valois.

The Garden and Galleries of the Palais Royal.—This garden, forming a rectangle of 700 feet by 300, is planted with rows of lime-trees from end to end, and a flower garden, similarly disposed, is divided in the centre of the enclosure by a circular basin of water, with a fine jet-d'eau. The garden was thus arranged, at the expense of the proprietors of the surrounding houses, in 1799; but it is now a dependence of the crown: it contains bronze copies of the Diane à la Biche of the Louvre, and the Apollo Belvedere; two modern statues in white marble, one of a young man about to bathe, by d'Espercieux; the other of a boy struggling with a goat, by Lemoine; Ulysses on the sea-shore, by Bra; and Eurydice stung by the snake, by Nanteuil, a fine piece of sculpture, but more fitted for a gallery than the place it now occupies. Near this statue is a *solar cannon*, which is fired by the sun when it reaches the meridian, and regulates

the clocks of the Palais Royal. Within the garden are four pavilions, occupied by persons who let out journals to read at a sou each; and round them are to be found at all hours of the day politicians of every caste and rank. The receipts of the tenants of these pavilions are very considerable. Under the lime trees, which are carefully trained so as to form shady walks, rows of chairs stand. These during the summer months are occupied by crowds of loungers, and so great is the profit arising from them, that the privilege of supplying the frequenters of the garden with refreshments is held of the crown at an annual rent of 38,000 fr., or £1520! The buildings that surround the garden are all of uniform architecture, and consist of two storeys and an attic, standing upon arcades, divided from each other by fluted Corinthian pilasters, which rise to the cornice above the second storey. Under the arcades a broad gallery runs round the garden. The shops, all on the ground floor, are among the most elegant in Paris, arranged with the greatest taste and elegance, and, being chiefly devoted to the sale of articles of luxury, produce the most brilliant effect. On the first floors are a great number of restaurants, and here were formerly the gambling-houses which rendered this place so infamous. The storeys above are occupied by individuals of various professions. Under the arcades at the corner of the Théâtre Français is Chevet's *magasin de comestibles*, well known to gourmands. In the western gallery is the café de Foy, and at the northern end are the three restaurants of Very, Véfour, les Trois Frères Provençaux, and the café de la Rotonde, all unique in their kind. The peristyle where the *Théâtre du Palais Royal* stands is called after the Prince de Joinville: the corresponding one, on the opposite side, near the *Café des Aveugles*, is named after the Duke d'Aumale. This underground café may be worthy of a visit by the curious traveller, being a favourite resort of the lower classes. It takes its name from a band of blind musicians, who accompany singers in little vaudevilles. A "sauvage," too, a celebrated drummer, performs here. It may be interesting to know that the rent of a shop occupying one arcade, with a cellar, and the entresol, is generally 3000 fr. per annum, and, in the *Galerie d'Orléans*, even 4000 fr. The double and triple shops pay in proportion. The best time for seeing this brilliant bazar is in the evening when the garden and arcades are brilliantly illuminated and full of people; the shops of the watchmakers and jewellers will then particularly strike the visitor's eye. The Palais Royal has been called, not without reason, the Capital of Paris, and

it certainly is more frequently entered than any other space of equal dimensions in the city. To the stranger it is particularly interesting from its historic associations. As early as Anne of Austria, the troubles of the Fronde may be said to have commenced in it: there Camille Desmoulins from one of the straw chairs harangued the populace on the night of the famous charge of the Prince de Lambesc: the club of the Jacobins was formed in it, as also that of the Thermidorians: the Dantonists met at the Café de Foy, the Gironde at the Café de Chartres. And still it is the same favourite resort of politicians, idlers, and the little *rentiers* of the capital, who may be said almost to live within its precincts. Improper characters of the other sex have of late years been excluded, and a strict guard is kept at all hours, particularly during the evening. The visitor should be on his guard against mock auctions sometimes got up in the shops here, and should not lend an ear to any pretended dealers who may accost him. The shops are generally kept by respectable people, but it is usually necessary to offer less than is demanded; a remark unfortunately applicable to other parts of Paris. At the north-western end is the small *Théâtre du Palais Royal.* (See *Theatres.*)

In front of the Palais Royal is a large open space, called the *Place du Palais Royal.* On the southern side of it is the *Château d'Eau*, or reservoir of water for supplying the fountains in the neighbourhood, which was erected in 1719, by de Cotte. Its front, 120 feet in length, is adorned with Doric columns, and consists of a central compartment, crowned with a pediment, and two pavilions. The statues are by Coustou; it bears the following inscription: *Quantos effundit in usus.*

In the rue St. Thomas du Louvre, leading from this place to that of the Carrousel, formerly stood the celebrated Hôtel de Longueville, the residence of the Dukes de Longueville and Elbœuf, whence emanated the intrigues of the Fronde, during the minority of Louis XIV., against Cardinal Mazarin. A part of it is now occupied by the king's stables, which are entered by a large arch, bearing the date 1779, from the rue St. Thomas du Louvre; they contain stalls for 160 horses, and are worthy of inspection. They may be visited any day from 12 to 4, by application at the porter's lodge.

At the corner of the rues St. Honoré and de Rohan, are the houses where some soldiers of the Garde Royale made a desperate resistance in the Revolution of 1830. They expected no quarter, and therefore defended themselves till nearly all were killed. Marks of the bullets may still be seen on the façade

of the Palais Royal, and on the fronts of some of the neighbouring houses. The *Fontaine du Diable* is situated at the corner of the rues de l'Échelle and of St. Louis St. Honoré; the origin of its name is unknown. It was rebuilt in 1789, and consists of an obelisk on a pedestal, with Tritons supporting a galley. Near the junction of the rue St. Nicaise and the rue de Rivoli, the "infernal machine" intended to destroy Napoleon exploded, as he was passing to the opera-house, (1) on the 24th December, 1800.

The visitor will follow the rue de Rivoli, which is built on the site of the convent des Feuillans, and the Manége so celebrated in the Revolution. With a view to encourage the building of a handsome and uniform street opposite the Tuileries, all the houses built in conformity to a plan, which was furnished by the government, were freed from taxes for 30 years. The houses are among the most commodious in Paris, and are almost entirely occupied by foreigners or as public hotels. At No. 42, Meurice's Hotel, is an establishment almost as well known as the rue de Rivoli itself. Visitors will always find there the best accommodation, and are sure of not being imposed on. In turning into the rue de Castiglione, the visitor will perceive the

Place Vendôme.—This place, formed upon the site of an hotel belonging to the Duke de Vendôme, illegitimate son of Henry IV. and Gabrielle d'Estrées, was originally begun by Louis XIV., who, at the suggestion of Louvois, in 1685, purchased and levelled the hotel, intending to erect, round a public place, edifices for the Royal Library, the Mint, the extraordinary Ambassadors, etc. On the death of Louvois the execution of this project was abandoned, and the property, some years after, was ceded to the city of Paris, with a stipulation to erect a *place* upon the site. Mansard, who furnished the first plans to Louvois, was charged with the preparation of the second; and the buildings, as they now stand, were begun, according to his designs, in 1699, and finished by the financier Law. The form of the place is an elongated octagon, the four smaller sides being merely the angles cut off, and bearing no proportion to the others, which measure respectively 420 and 450 feet. Two wide streets forming the only entrances to it, the rue de la Paix and the rue de Castiglione, equisect its northern and southern sides. The buildings surrounding it are uniform, consisting of a rustic basement surmounted by upper storeys

(1) The French opera was at that time located in the centre of the space now occupied by the Place Richelieu, in the street of that name.

ornamented with Corinthian pilasters, and high roofs pierced with lucarne windows. The middle of each side presents a projecting part crowned with a pediment which is supported by Corinthian columns. This place was first called the *Place des Conquêtes*, then the *Place Louis le Grand*, and afterwards the *Place Vendôme*. In the middle formerly stood a colossal equestrian statue of Louis XIV. in bronze, by Girardin and Keller, erected in 1669, but demolished on the 10th of August, 1792: the bronze figures that ornamented its base were saved, and are still to be seen in the *Musée de la Sculpture Moderne*. The mutilated pedestal remained till 1806, when it was replaced by the triumphal pillar, erected by Napoleon, to commemorate the success of his arms in the German campaign of 1805. This column is an imitation of the pillar of Trajan at Rome, of which it preserves the proportions on a scale larger by one twelfth. Its total elevation is 135 feet, and the diameter of the shaft is 12 feet. The pedestal is 21 feet in height, and from 17 to 20 in breadth. The pedestal and shaft are of stone, covered with bas-reliefs, representing victories of the French army in bronze, made from 1200 pieces of brass cannon taken from the Russians and Austrians. The metal employed in this monument weighs about 360,000 pounds. The bas-reliefs of the pedestal represent the uniforms, armour, and weapons of the conquered troops. Above the pedestal are garlands of oak, supported at the four angles by eagles, each weighing 500 pounds. The double door, of massive bronze, is decorated with crowns of oak, surmounted by an eagle of the highest finish; above is a bas-relief, representing two figures of Fame, supporting a tablet, upon which is the following inscription:—

Neapolio Imp. Aug.
Monumentum belli Germanici,
Anno MDCCCV.
Trimestri spatio, ductu suo, profligati, ex ære capto,
Gloriæ exercitus maximi dicavit.

The bas-reliefs of the shaft pursue a spiral direction to the capital, and display, in chronological order, the principal actions, from the departure of the troops from Boulogne to the battle of Austerlitz. The figures are three feet high; their number is said to be 2,000, and the length of the scroll 840 feet; a spiral thread accompanying it divides the lines, and bears inscriptions of the actions which they represent. The designs were furnished by Bergeret, and executed by 31 sculptors, one of whom was a lady named Charpentier. Above the capital is

a gallery, which is approached by a winding staircase of 176 steps. Upon the capital is this inscription :

Monument élevé à la gloire de la grande armée,
Par Napoléon le Grand,
Commencé le xxv août 1806, terminé le xv août 1810,
Sous la direction
de D. V. Denon, MM. J. B. Lepère et L. Gondoin, architectes.

The capital is surmounted by an acroterium, upon which was originally placed a statue of Napoleon as Emperor. This was melted down in 1814 to form part of the horse of Henry IV., now on the Pont Neuf, and was during the Restoration replaced by a fleur-de-lis and a flag-staff; but on the 1st of May 1833, the present statue of Napoleon covered with crape was placed on the summit, the ceremonial of its inauguration taking place on 28th July following, in presence of the King, the royal family, the ministers and municipal functionaries. It is 11 feet high, habited in the military costume of the emperor, and was modelled by Seurre. This sumptuous monument stands upon a plinth of polished granite, surrounded by an iron railing; and from its size and position produces a fine effect, when seen from the Boulevard or the gardens of the Tuileries, although, on account of the imperfect manner in which the bronze was mixed, its colour is considered defective. The architects Gondoin and Lepère, under the direction of the celebrated Denon, raised the column, and the total cost was 1,500,000 francs. The view of Paris and the environs from the gallery is most interesting; and permission to ascend it may be obtained from the guardian, a soldier of Napoleon's, who expects a small gratuity, and furnishes the visitor with a lantern, which, from the total darkness of the interior, is almost indispensable. The hours are from 10 to 6 in summer, and 1 to 4 in winter.

On leaving the Place Vendôme, and returning into the rue St. Honoré, the visitor will find

The Fontaine des Capucins, at the corner of the rue Castiglione, erected in 1671, and rebuilt in 1718. It is only remarkable for the inscription it bears, composed by Santeuil :

Tot loca sacra inter, pura est quæ labitur unda;
Hanc non impuro, quisquis es, ore bibas.

In the immediate neighbourhood of this spot formerly stood six convents, including those of the Feuillans and the Jacobins.

Église de l'Assomption, 369, rue St. Honoré.—This church formerly belonged to a society of nuns, called *Les Dames de l'Assomption*, and was the chapel of their convent; the remain

of which, converted into barracks, may still be seen behind this edifice. It was begun in 1670, after the designs of Errard, and finished in 1676. In 1802 it became the parish church of the 1st arrondissement, to supply the place of the Église de la Madeleine de la Ville l'Évêque, domolished at the Revolution, a precedence which it retained till the completion of the new church of the Madeleine. The edifice is circular, surmounted by a dome 62 feet in diameter, with a lantern supported by consoles, and a gilt cross. The cornice and entablature are not bold enough for the size of the dome, and spoil the effect which it would otherwise produce. The portico is composed of eight Corinthian columns. The interior of the dome is painted in fresco, by Lafosse, and is ornamented with roses in octagonal compartments. On the south side is the chapelle des fonts : over its entrance is a good picture by Sauvée, representing the Birth of the Virgin. It also contains a valuable painting of St. Jerome. A chapel, dedicated to St. Hyacinth, was erected in 1822 for the use of catechists. It has been said that this church is ultimately to be ceded to the protestants; in the mean time it is solely used for the purpose of giving religious instruction to children.

The rue Neuve du Luxembourg leads to the

HÔTEL DES FINANCES, 48, rue de Rivoli.—This vast building occupies a space of ground comprised between the rues de Rivoli, de Castiglione, du Mont Thabor, and Neuve du Luxembourg. The fronts in the two former streets are uniform with the other houses, being four storeys high, with arcades on the ground floor, forming a covered promenade. The building comprises several courts, around which are ranged the offices connected with the financial administration of the kingdom. The whole is well arranged, and the apartments of the minister are very splendid.

A little further on in the same street, at the corner of the rue St. Florentin, is a large and handsome mansion, formerly the residence of Prince Talleyrand, and purchased, after his death, by Baron Rothschild. Before the Revolution of 1793 it was the hotel of the Duchess de l'Infantado. Alexander, Emperor of Russia, occupied it, in April, 1814. It is now let out to various occupants.

The visitor here enters

THE PLACE DE LA CONCORDE, OR DE LOUIS XV.; which, till the reign of Louis XV., was a vast, unoccupied, irregular space, lying between the garden of the Tuileries and the Champs Élysées, and a blemish to the beauty of both. After the peace

of Aix-la-Chapelle, the municipal authorities determining to exact a statue in honour of Louis XV., the king, at their request, appropriated the vacant space above-mentioned, upon which the Place Louis XV. was commenced in 1763, after the designs of Gabriel, but was not finished till 1772. According to the original plan, it was of an octagonal form, defined by fossés, 750 feet from north to south, and 528 feet from east to west. In the middle stood the equestrian statue of the king, in bronze, by Gor, after a model by Bouchardon. The fossés were surrounded by balustrades, and terminated by eight pavilions, left however unfinished. At a subsequent period (1794), two excellent groups in marble, by Coustou junior, each representing a restive horse checked by his attendant, were brought from Marly, and placed, where they now stand, on lofty pedestals, next the Champs Élysées. They correspond to groups, by Coysevox, at the western entrance of the garden of the Tuileries, but excel them in execution. The statue of Louis XV. was destroyed on 12th August 1792. Considerable difficulty was found in forcing it from the pedestal. To it succeeded an enormous figure of Liberty, in plaster, and from that period the place was called *Place de la Révolution*. In 1800, a decree having issued for the erection of a Departmental Column in the centre, it assumed the name of the *Place de la Concorde*. In 1814 the name "Place Louis XV." was restored. On 10th January, 1816, Louis XVIII. issued an ordonnance for re-erecting a statue of Louis XV. After the accession of Charles X., it was resolved that the statue of Louis XV. should be erected in the centre of the *Rond Point* of the Champs Élysées, and that of Louis XVI. in the Place Louis XV., the name of which from that period was to be changed to *Place Louis XVI*. The revolution of 1830 interfered with the execution of this project, and the place remained in a neglected state till 1836, when the works for its final completion were begun. The whole place has been levelled, no greater elevation remaining than is necessary for carrying off the water. The wide spaces between the lines of road that cross the place, bordering each fossé, have been laid down in compartments of Seyssel asphaltum. The fossés are laid out in gardens, and at the corners of the place are crossed by bridges, placed diagonally. On the large pedestals of the parapets are twenty handsome rostral columns, bearing lamps, and surmounted by gilt globes. Bordering the carriage roads of the place are forty ornamental lamp-posts, many of which are furnished with cocks at their bases for watering the place. The eight pavilions, now completed, are

surmounted with allegorical figures of the chief provincial cities: viz. Lille and Strasburg, by Pradier; Bordeaux and Nantes, by Calhouet; Marseilles and Brest, by Cortot; Rouen and Lyons, by Petitot. On the sides of the pavilions are oval medallions, incrusted with marbles, and surrounded by richly-sculptured wreaths. In the middle of the place is the

Obelisk of Luxor.—This magnificent relic of ancient Egypt is one of two obelisks that stood in front of the great temple of Thebes, the modern Luxor, where they were erected, 1550 years before Christ, by Rhamses III., of the 18th Egyptian dynasty, better known in history as the great Sesostris. These two monoliths were given by Mehemet Ali, Viceroy of Egypt, to great French government, together with Cleopatra's Needle, near Alexandria, in consideration of the advantages conferred by France on Egypt in aiding to form the modern arsenal and naval establishment of Alexandria. The negotiations to this effect were conducted by Baron Taylor, who was sent to Egypt on a special mission for this purpose. (1) The difficulties of fetching away these ponderous masses were exceedingly great, both on account of their distance from the Nile and of the few expert workmen to be found in Egypt for executing the requisite operations. A long flat-bottomed vessel was expressly constructed at Toulon, in 1830, and entrusted to the command of M. Verninac de St. Maur, while the engineering part of the task was committed to M. Le Bas. This vessel arrived at Luxor July 15, 1831, and M. Le Bas, acting on the previous suggestions of M. Champollion, selected the smaller of the two obelisks as the first to be removed. Several Arab dwellings built against the obelisk, and others that lay on the line of its intended route to the river side, were purchased and pulled down; a long road to the Nile had to be made; the obelisk had to be encased in wood, carefully lowered, and drawn by Arabs, under the direction of M. Le Bas, amidst the ravages of the cholera that broke out, with scanty means of transport, and under the scorching sun of Egypt. These operations occupied 800 men for three months. Part of the vessel had to be sawn off vertically, to receive the monolith; it then descended the Nile, passed the bar below Rosetta with the greatest difficulty, and, being towed by a steamer, reached Cherbourg on the 12th August, 1833, and Paris on the 23d December in the same year. The foundations, etc., were then commenced, and on 16th August, 1836, it was drawn up an

(1) The second obelisk and Cleopatra's Needle still remain in Egypt, but will, no doubt, be brought over before long.

inclined plane, built in solid masonry to a level with the top of the pedestal. The operations for raising it to its vertical position by an ingenious combination of mechanical power, directed by M. Le Bas, and worked by sailors, artillerymen, and masons, commenced by attaching the ponderous mass, sheathed in a strong frame-work of timber, to a *chevalet* of ten spars, strongly cramped together, which being inclined over the obelisk, and worked vertically by capstans and cables, drew the mass gradually after it till it attained its perpendicular position. This operation, so skilfully combined that not the slightest accident occurred, took place on the 25th October, 1836, in the presence of the king, the royal family, all the public functionaries, and about 150,000 persons. A box of cedar, containing medals struck in commemoration of the occasion, was placed under the obelisk, which is formed of the finest red syenite, and covered on each face with three lines of hieroglyphic inscriptions commemorative of Sesostris; the middle lines being the most deeply cut and most carefully finished. The number of characters is 1,600. A flaw which it had when first cut from the quarry extends to one-third of its height, but is not perceptible from the ground. The Egyptians remedied this by inserting strong wooden mortices under the inner surfaces. The apex has been left in the state, slightly broken, in which it was when found in Egypt. The clear height of this single stone is 72 ft. 3 inches; its greatest width at the base 7 ft. 6 inches; at the top, 5 ft. 4 inches; its weight 500,000 pounds. (1) The plinth on which it stands is a single block of grey granite, from the quarries of Laber, in Brittany, weighing 240,000 pounds, the dimensions of which are 15 feet, by 9 feet square at the bottom, and 8 at the top; while the five blocks of similar stone, of which the pedestal is formed, are each 12 feet by 5 feet and 3 feet. The total height of the plinth and pedestal is 27 feet. (2) On the northern face of the pedestal are engraven gilt sections of the mechanical powers used at Luxor in removing and embarking the monolith; on the southern are those employed in Paris. On the eastern side is the following inscription:

Ludovicus Philippus I., Francorum Rex, ut antiquissimum artis Ægyptiacæ opus idemque recentis gloriæ ad Nilum armis partæ insigne monumentum Franciæ ab ipsa Ægypto donatum posteritate prorogaret obeliscum. Die xxv. Aug. a. m. 1832. Thebis Hecatompylis avectum navi.

(1) The obelisk of the Vatican at Rome weighs 900,000 lb.

(2) For a full description of this monument, the reader is referred to the "Notice Historique, Descriptive, et Archéologique sur l'Obélisque de Luxor," published by Firmin Didot.

ad id constructa intra menses xiii. in Gallia perductum erigendum curavit. D. xxv. Octob. a. m. 1836. Anno reg. septimo.

On the western side is the following inscription:

En présence du roi Louis-Philippe Ier, cet obélisque, transporté de Louqsor en France, a été posé sur ce piédestal par M. Lebas, ingénieur, aux applaudissements d'un peuple immense. 1836.

The entire cost of removing the obelisk from Thebes and erecting it where it now stands was about two millions of francs.

This venerable monument is surrounded by an elliptical plateau, on which stand two magnificent fountains, dedicated, one to Maritime, the other to Fluvial, Navigation. They consist each of a circular basin, 50 feet in diameter, out of which rise two other smaller basins, the upper being inverted; their diameters are 12 and 20 feet respectively. The middle basin, supported by an hexagonal base, on the faces of which are figures nine feet in height, seated, with their feet on the prows of vessels, and separated from each other by spouting dolphins, is filled by water thrown into it by Tritons and Nereids sporting in the large and highly ornamented basin below; the upper basin has its base surrounded by three upright figures of children, and swans spouting water. In the Maritime fountain, the figures supporting the second basin represent the Ocean and Mediterranean, by Debay; the Genii of the Common and the Pearl Fisheries, by Desbœufs; with those of the Coral and Shell Fisheries, by Valois. The figures of the upper basin, representing the Genii of Astronomy, Commerce, and Maritime Navigation, are by Brian. In the Fluvial fountain, the lower figures are the Rhine and the Rhone, by Jecther; the Genii of Flowers and Fruits, by Lanno; of the Vintage and the Harvest, by Husson. The upper figures, by Feuchères, are the Genii of Agriculture, Manufactures, and Fluvial Navigation. The Tritons and Nereids are by Moine, Elschouet, and Parfait. The lower basins, which are rather too small, are of polished stone, and the remainder of each fountain is in iron, bronzed or richly gilt. The water of these fountains comes from the Canal de l'Ourcq. (1) Instead of forming an interruption between the Tuileries and the Champs Élysées, the Place de la Concorde seems to give continuity to the whole. The terraces of the garden of the Tuileries bound it on the east, and the Champs Élysées on the west. On the north are seen two magnificent edifices, between which the rue Royale opens a view of the Madeleine; and to

(1) The last embellishments of the Place de la Concorde cost the city of Paris nearly 900,000 fr.

the south are the Pont Louis XVI., or de la Concorde, and the Chamber of Deputies. Along the upper banks of the Seine is a line of noble hotels, and towering behind the Chamber of Deputies is seen the gilded dome of the Invalides. The two edifices on the north side are each 288 feet in length; and the rue Royale, which separates them, is 90 feet wide. The fronts are terminated by projecting pavilions, between which, on the ground-floor, is a gallery formed by arcades. From this basement rise 12 Corinthian columns, surmounted by an entablature and a balustrade. The basement of each pavilion supports four columns of the same order, crowned by a pediment, above which rises a trophy. At the first storey is a second gallery behind the columns. The tympanums of the pediments are adorned with bas-reliefs. These structures were erected by Potain, after the designs of Gabriel; and the aim of the architect appears to have been to rival the production of Perrault in the colonnade of the Louvre. The building nearest to the garden of the Tuileries was formerly occupied as the *Garde-Meuble de la Couronne*, and contained an immense number of valuable and curious objects. Under Napoleon, it was appropriated to the residence and offices of the Minister of Marine and Colonies, who still inhabits it. The building on the opposite side of the rue Royale is inhabited by private families. The events that have rendered the Place de la Concorde famous are so identified with it, that we shall mention the principal ones in chronological order:—

MAY 30, 1770.—During the rejoicings in honour of the marriage of Louis XVI., a fatal accident was caused, after a discharge of fireworks, by the people taking a panic and rushing towards the rue Royale, where the ground had been broken up for building, trampling to death 1200 persons, besides seriously injuring about 2000 others,—an ominous commencement of nuptial bonds, soon to be cruelly severed by the guillotine! This tragical accident was mainly caused by the imprudence of the police, in permitting carriages to drive about among the crowd.

JULY 12, 1789.—An accidental collision between the Prince de Lambesc's regiment and the people here became the signal for the destruction of the Bastille.

JAN. 21, 1793.—Louis XVI. suffered death on this Place, (1) where the following persons also subsequently perished by the guillotine:—July 17, Charlotte Corday; Oct. 2, Brissot and 29 of his colleagues; Oct. 16, Marie Antoinette, consort of Louis XVI.; Nov. 14, Louis Philippe Joseph Égalité, Duke of Orleans; March 24, 1794, the Hebertists, Maratists, and

(1) The scaffold for the execution of Louis XVI. was erected midway between the centre of the Place and the horses of Marly; that for Marie Antoinette, midway between the centre of the Place and the gate of the Tuileries.

Orleanists; April 8, the Dantonists, including Danton, Camille Desmoulins, etc.; April 16, the Atheists, composed of Chaumette, Anacharsis Clootz, the wives of Camille Desmoulins, of Hebert, etc.; May 12, Elizabeth Philippine Marie Hélène of France, sister of Louis XVI.; July 28, Robespierre and his brother, Dumas, St. Just, and Couthon, members of the Committee of Public Safety, with several others; July 29, seventy members of the Commune of Paris; July 30, twelve other members of the Commune. From Jan. 21, 1793, to May 3, 1795, more than 2800 persons were executed here.

April 10, 1814.—The Russians, Prussians, and Austrians were reviewed, and Te Deum was sung at an altar on this Place.

The Champs Élysées were formerly covered with small detached houses and gardens, meadows, and tilled land. In 1616, the queen mother, Marie de Médicis, having purchased part of the ground, caused four rows of trees to be planted so as to form three alleys, which were closed at the extremities by iron gates. This promenade, intended exclusively for that princess and her court, when she wished to drive out, assumed the name of *Cours la Reine*, which it still retains. It extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with which a communication was formed by a small stone bridge. In 1670, this plain, which extended to the village du Roule, was by order of Colbert planted with trees, forming several walks interspersed with grass plats. The new promenade was at first called *le Grand Cours*, to distinguish it from the Cours la Reine; but a few years after it was named *Champs Élysées*. Madame de Pompadour, having become proprietor of the hotel now called the Palais de l'Élysée Bourbon, complained to the Marquis de Marigny, superintendant of the royal edifices, that the trees intercepted her view of the road; in consequence of which Colbert's plantation was cut down. Madame de Pompadour dying in 1764, the ground was replanted in the same year; several alleys, circles, etc., were formed, and restaurants and cafés erected. At the same time, in order to render the point of view from the palace of the Tuileries more extensive, the ascent near the Barrière de l'Étoile was lowered, and the road reduced to its present gentle slope. From 1777 to 1780, the "Champs Élysées" was the fashionable promenade, being the resort of the most beautiful and elegantly-attired ladies of the capital. A sequestered avenue in the neighbourhood was called *Allée des Veuves*, from its being filled in the afternoon with carriages of rich widows, who sought in the open air a distraction from their grief. At that period no widow in deep

mourning appeared in the public walks. (1) In 1814, a Cossack bivouac was established in the Champs Élysées; and, in 1815, the English encamped there. In 1818, the walks of the Champs Élysées were improved, and young trees planted to replace those destroyed during the occupation. At this time an opening was made which affords a fine view of the Hôtel des Invalides from the high road. A suspension bridge forms a communication between the Champs Élysées and the Esplanade des Invalides. A company was formed, some years ago, for building in the Champs Élysées, on the side towards the Seine, a new quarter, to be called *Quartier de François I.* The speculation proved to be a bad one, and the works, begun in 1823, have proceeded very slowly. Four yet unfinished streets open into a place called *Place de François I.*, in the centre of which was to be a *château d'eau* and a fountain, ornamented with the statue of Francis I. At the corner of the Rue Bayard, opening into the Cours la Reine, is a house in which have been worked the decorations by Jean Goujon of the front of a country-seat which Francis I. built at Morets, near Fontainebleau, in 1527, for his sister Margaret. The Champs Élysées are bounded on the north by the Faubourg St. Honoré, on the south by the Cours la Reine, on the east by the Place de la Concorde, and on the west by Chaillot and the Faubourg du Roule. Their length from the Place de la Concorde to the Barrière de l'Étoile, at the opposite extremity, is about 1¼ mile; their breadth at the eastern boundary is 373 yards, and at the western 700 yards. They are divided by the Neuilly road, the axis of which is the same as that of the grand walk of the garden of the Tuileries. This road, planted with trees, with wide walks on each side, stretches in a straight line to the barrier, and thence to the bridge of Neuilly. The public fêtes take place in the Champs Élysées. That part of it which lies to the right, on entering from the Place de la Concorde, is more particularly devoted to the promenade. On the left are open spaces used by players at bowls, foot and hand ball, etc. Nothing can present a more lively scene than the Champs Élysées in the evening, during the summer season, particularly on Sundays. The quinquennial exhibition of the products of national industry, which lasts two months, is held in a temporary building in the square of the Champs Élysées on the southern side. A jury is formed in each department to decide on the articles to

(1) The Allée des Veuves is no longer the sombre retreat of beauty in distress, being now enlivened by the vicinity of the *Jardin Mabille*, the gayest and most favourite, though not the most select, of all the evening promenades of Paris.

be admitted. The expense of transport is defrayed by the state. A central jury in Paris, composed of persons distinguished by their knowledge, is named by the Minister of Commerce to estimate the merits of the several articles, and the King upon its report distributes medals of gold, silver, or bronze, for such as are considered entitled to that distinction. At each side of the grand avenue the different shows, itinerant instrumental and vocal performers, etc., usual at fairs, are to be found. On the southern side, towards the river, a handsome building has been erected for the exhibition of panoramic views, and nearly opposite it on the other side, is the new and elegant Cirque National. (See *Theatres.*) The main avenue has been levelled, and several handsome fountains lately added, at the expense of the city. A row of cast-iron lamp-posts extends the entire length as far as the triumphal arch de l'Étoile, and the effect of such a line of light after dark is peculiarly splendid. Commodious foot-pavements in bitumen, 12 feet wide, have lately been laid down, at the cost of £8,000, in the two great side-alleys, extending from the Place de la Concorde to the Barrière de l'Étoile, and which render this delightful spot, what it has never before been, a charming place for pedestrian exercise not only during the fine weather but also in winter. Ornamental seats are to be placed under the trees and along the alleys, lamps set up in the open squares, and the whole space is to be watered twice a-day by means of pipes of a novel and ingenious construction.

The annual *Promenade de Longchamp*, which takes place in the Champs Élysées and the Bois de Boulogne on the Wednesday, Thursday, and Friday of Passion Week, originated in the following manner:—In the Bois de Boulogne, an abbey called *Abbaye de Longchamp* was founded in 1261, by Isabella of France, sister of St. Louis, which attracted little notice till the middle of the eighteenth century, when a melodious choir of nuns attracted the attention of amateurs. The church of the abbey was frequented, and in Passion week it became the fashion for the *haut ton* to attend it in state. As the collections made were very considerable, and might be still further augmented, the principal singers of the Opera were invited to assist in chanting the lamentations and *Tenebræ*. This attraction however gradually passed away, the church of Longchamp was deserted, but the Parisians still flocked to the Bois de Boulogne, where the *noblesse* continued to display their costly attire and splendid equipages. The early scenes of the revolution suspended for a while this annual pageant, until after the 18th Brumaire, when

the promenade of Longchamp was resumed, notwithstanding the abbaye had disappeared. The number of equipages is generally very considerable; the carriages proceed in line up one side of the grande allée, and down the other, the centre being reserved for royal carriages, those of the ministers, foreign ambassadors, and other high personages.

On leaving the Champs Élysées, at the extremity of the Cours la Reine and the Allée des Veuves, the visitor will find, at No. 4, Quai de Billy, the *Pompe à feu de Chaillot,* a building containing a steam-engine by Bolton and Watt, for supplying the fountains in different parts of the capital with water from the Seine. It was erected in 1778, by Messrs. Périer. The water is drawn from the middle of the river, and about 150,000 cubic feet are raised by it in 24 hours.

A little further on, in the same direction, at Nos. 24—8, are large buildings, inscribed "Subsistances Militaires," erected on the site of the royal manufactory of mosaic ornaments, now abolished. The present edifice serves as a general bakehouse and magazine of provisions for the garrison of Paris. Here are constantly employed bakers, who furnish bread for the soldiery, the average to each man being $1\frac{1}{2}$ lb.

Beyond the buildings of Chaillot, on the hill side, opposite the Pont d'léna, are some alleys cut in an inclined direction and terraces. The elevated plain to which they lead, once a garden belonging to the *Dames de Ste. Marie,* was intended to be the *plateau* of a marble palace for the King of Rome. The view from the top is very fine.

Returning from thence, the visitor will come to

St. Pierre de Chaillot, 50, rue de Chaillot, 3rd district church of 1st arrondissement. The oldest part of this edifice is the choir, which is of the 15th century. It is octagonal, and its vaulted ribs unite in a well-sculptured pendant. With the exception of a good head of Christ, and two or three paintings of the modern French school, this little church contains nothing remarkable.

Beyond this, near the Avenue de Neuilly, is the

Institution de Sainte Périne, 99, rue de Chaillot.—This was an ancient monastery, called Abbaye de Ste. Périne, which was suppressed in 1790, and in 1806 converted into an asylum, by M. Duchaila, for persons of both sexes over 60 years of age, of small income. The empress Joséphine was a great benefactress to it. The number is limited to 180, and the vacancies by removal or death average 50 annually. Admission is granted either on the single payment of a specified sum, or the annual payment of 600 fr.

The Chapel Marboeuf (Church of England) is at 78 bis, rue de Chaillot, near the upper end, left side in ascending, of the Champs Élysées. It was established in 1824: it is a very commodious and comfortable place of worship, and is attended by a most numerous and highly respectable congregation. The hours of divine service are 11 in the morning, and 3 in the afternoon. The minister is the Rev. R. Lovett.

On the elevation to which the Champs Élysées leads is the

Arc de Triomphe de l'Étoile.—The idea of this proud monument originated with Napoleon, who decreed its erection on the 18th February, 1806. Messrs. Raymond and Chalgrin were charged to furnish the plans; the designs of the latter architect were selected in 1809. M. Chalgrin, however, only lived to carry his plans into execution as far as the cornice of the base, and died in 1811. Much difficulty had been experienced in forming a proper foundation for so enormous a superstructure; it was laid 25 feet below the surface, in layers of stone, so placed that the joints of each layer were covered by the solid parts of the stones immediately above. The first stone was laid on the 15th August, 1806, and, it is curious to remark, without any accompanying ceremony. The workmen, it is said, had the following inscription carved upon one of the stones :—

L'an 1806, le quinzième Août, jour de l'anniversaire de la naissance de sa majesté Napoléon le Grand, cette pierre est la première qui a été posée. Le Ministre de l'Intérieur, M. de Champagny.

On the marriage of the Emperor with Maria Louisa, and her triumphal entry into the capital, there was an immense model in wood and canvas of this arch temporarily erected here and brilliantly illuminated. After 1811, M. Goust continued Chalgrin's plans as far as the spring of the great arch; but in 1814 the works were entirely suspended, and the intention of abandoning them altogether was entertained until in 1823, after the campaign of the Duke d'Angoulême in Spain, it was determined to finish the arch in honour of his victories, and Messrs. Huyot and Goust were charged with the completion of it. Other arrangements were subsequently made; a superintending committee of four architects was appointed, and the edifice rose as high as the architrave of the entablature. In 1828, M. Huyot, who had resumed the sole direction of the works, finished the entablature, and the pointed vaulting of the interior that supports the upper platform. After a short suspension of the works, occasioned by the events of 1830, the Government decided that the original destination of the monument should be preserved,

and in 1832 M. Blouet was commissioned to complete it. The sculptures were at the same time commenced, and the labours of the architect and the artists were unremitting until the whole was completed in July 1836. (1) The total cost was 9,651,115fr., or £386,044. The stone with which this monument is faced was brought from the quarries of Château-Landon, in the department of the Seine-et-Marne, and is the same as that used in the Madeleine. The monument consists of a vast central arch, 90ft. in height by 45ft. in width, over which rises a bold entablature and an attic. There is also a transversal arch, 57ft. high and 25ft. wide; the total height of the structure is 152ft., its breadth and depth are 137ft. and 68ft. respectively. The façades of the building are towards the Champs Élysées and Neuilly; the sides towards Passy and Roule. Each pier of the principal fronts is ornamented with a projecting pedestal, supporting groups of figures, wrought on the surface of the monument. The impost of the main arch runs in a bold cornice round the four sides; the spaces between which and the frieze of the general entablature contain compartments filled with alti-rilievi. The frieze is entirely occupied with sculpture, and the cornice above, which is of unusual boldness, presents at intervals lions' heads projecting. The attic, also, crowned by a cornice and entablature ornamented with masks, is divided into compartments by pilasters, each of which bears a laurelled sword, while the compartments have a circular shield in the centres, inscribed with the name of some great victory. The vaults of all the arches are cut into florid compartments with roses, and the spandrils are adorned with colossal allegorical figures. The internal sides of all the piers are inscribed with the names of victories; under the transversal arches with the names of generals. The northern pier of the eastern principal face bears on its pedestal a group representing the departure of the army in 1792. The Genius of War summons the nation to arms, and warriors of different ages, and in different costumes, are arming and hastening to battle. The dimensions of this and of all the corresponding groups are in total height 36ft., and each figure 18ft. This group is the work of M. Rude, and is the most striking as well as the best executed of the four. The southern pier of the same front has the triumph of 1810, represented by Victory crowning Napoleon. Fame surmounts the whole, and History records his deeds; vanquished towns are

(1) The emblem which is to crown this colossal arch is not yet determined on; the prevailing wish is said to assign to it an imperial eagle in bronze, measuring between the extremities of the wings 130 feet.

at his feet. This is by M. Cortot, and is justly admired for the dignity of the composition. On the western front, the group of the southern pier represents the resistance of the French nation to the invading armies in 1814; a young man is seen defending his wife, his children, and his father; a warrior behind him is falling slain from his horse, and the Genius of the Future flits over and encourages them to action. That on the northern pier is the peace of 1815: a warrior is seen sheathing his sword; another, more aged, is taming a bull for purposes of agriculture, while a mother and children are seated at their feet, and Minerva, crowned with laurels, sheds over them her protecting influence. These two groups, by M. Etex, though very good, are by no means equal to those on the eastern side. (1) The most admired ornaments of this arch are the alti-rilievi of the compartments above the impost-cornice, which constitute an unrivalled series of modern historical sculpture. All the other groups are in antique costumes, being allegorical. These, on the contrary, are valuable, as faithful representations of the uniforms of the time. The southern compartment of the eastern side represents the surrender of Mustapha Pacha at the battle of Aboukir, by M. Seurre, sen., and is the most highly finished of all the sculptures of the monument. The group of Turks is peculiarly excellent. The dimensions of these compartments give about 9ft. to the height of the principal figures. The northern compartment of the same side is filled with a group of the death of Gen. Marceau, by M. Lemaire; this is the least effective of the series. Above the arch and impost-cornice of the northern side of the monument is a magnificent composition, the battle of Austerlitz, by M. Jecther. On the western front, the northern alto-rilievo is the taking of Alexandria, by M. Chaponnière. The figure of Kléber is a chef-d'œuvre. The other group is the passage of the bridge of Arcola, by M. Feuchère. On the southern side of the building, the compartment answering to the battle of Austerlitz, is the battle of Jemmapes, by Marochetti. The composition of this magnificent piece of sculpture is very fine: the animation of the various groups, and the admirable perspective that is observed, constitute one of the most perfect performances of the chisel ever executed in France. Behind General Dumouriez is a portrait of the King, at that time Duke de Chartres. The figures of Fame in the spandrils of the main arch on each side are by M. Pradier. They are 18ft. in height.

(1) It will afford an idea of the general scale of remuneration given to the sculptors employed on this great monument, to know that M. Etex was paid 140,000 fr. for these two groups.

The frieze is occupied on the eastern, and on half of the northern and southern sides, by the departure of the armies. The deputies of the nation, grouped round the altar of the country, distribute flags to the troops. There are portraits of all the great characters of the epoch, 1790–2, included in this composition. The corresponding portions of the frieze on the other sides of the building represent the return of the armies, who offer the fruit of their victories to France regenerated. This long composition is the work of several artists—Messrs. Brun, Laitié, Jacquot, Caillouette, Seurre, and Rude. The series of bucklers, thirty in number, inscribed each with a victory, on the attic above the entablature, begins with *Valmy*, and ends with *Ligny*. The spandrils of the transversal arches are covered with figures, representing the infantry and cavalry of the French armies, by Messrs. Bra and Valois respectively; and, on their interior spandrils are the artillery and the marine, by Messrs. De Bay and Seurre, junior. Under the main arch are the names of 96 victories. The allegorical groups on the other arches represent the conquests of the armies of the North, East, West, and South; the names of the Generals corresponding to them are placed beneath, numbering altogether 384. Within the monument, staircases in each pier conduct to vaulted rooms; their use is not yet decided on. The site of this arch is very elevated; from its summit one of the finest views of Paris and its environs may be seen. Around the base is a circular area, enclosed with granite blocks and cable chains, and lighted with gas from bronze lamp-posts. The works remained unfinished until the accession of his present Majesty. It is open from morning till dusk. A few sous are given (but this is optional) by parties ascending to the top.

From the Arc de l'Étoile, the Avenue de Neuilly leads to the village of that name. Distant about half a mile on the left hand, is the Porte Maillot, one of the principal entrances to the Bois de Boulogne, (see *Promenades,*) and opposite to it, on the other side of the high road, in the Chemin de la Révolte, is the

Chapel of St. Ferdinand, the scene of the melancholy death of his late Royal Highness the Duke of Orleans, on 13th July, 1842. A brief notice of this sad event will not be deemed irrelevant in this place. The Prince left Paris in the forenoon, in a light open carriage, with a postilion, intending to take leave of the royal family at Neuilly, and then proceed to the camp at St. Omer. As he approached the Porte Maillot, the horses took fright. The postilion seeming to lose his command over them, the Prince called out, " are you master of your

horses?" "Sir, I guide them," was the reply. After a few minutes the Prince again said, "I am afraid you cannot hold them." The answer was, "I cannot, Sir." Instantly his Royal Highness endeavoured to get out of the carriage, but, his feet becoming entangled in his cloak, he was precipitated to the ground on his head, which was dreadfully fractured, and was conveyed to the house of M. Lecordier, a grocer, where at 10 minutes past four o'clock of the same afternoon he breathed his last, unconscious of the grief that surrounded him, and apparently without pain; and never did the hand of death strike in the bloom of health and youth and intellect a Prince more deservedly or more feelingly regretted. The royal family, with the exception of the Prince de Joinville, then at Naples, and the Queen of the Belgians, were witnesses of this heart-rending scene. The house with some adjoining property being purchased by the crown, their Majesties gave directions to Messrs. Lefranc and Fontaine, architects, to erect on its site a chapel, dedicated to St. Ferdinand, which was begun on 21st August, 1842, and consecrated on 11th July following by the Archbishop of Paris, in the presence of the royal family. The building, 50 feet long by 20 in height, is of stone, surmounted by a cross, and is of the Lombard order, resembling an ancient mausoleum. Opposite the entrance an altar to the Virgin stands on the exact spot where the Duke breathed his last, and over it a beautiful statue of the Virgin and Child. On the left is another altar, dedicated to St. Ferdinand, and corresponding to it on the right is a marble group representing the Prince on his death-bed, and kneeling at his head is an angel in fervent supplication, as if imploring the divine commiseration on the sufferer. This beautiful "spirit" was the work of his deceased sister, the Princess Marie, little conscious for whose tomb she was executing it! The remainder of the group is by Triqueti, after a drawing of M. Ary Scheffer. Underneath is a bas-relief representing France leaning over a funereal urn, deploring her great loss; the French flag is at her feet. Around, in stained glass windows, are represented, after designs by Ingres, the cardinal virtues and patron saints of the different members of the royal family. In front of the Chapel, but detached from it, a small apartment has been arranged for the accommodation of the royal family, who frequently visit this mournful spot; it is hung with black. On the mantel-piece of one room is a clock in a black marble case, representing France mourning; the hands mark 10 minutes to 12, the hour at which the Prince fell. Near it is a broken bronze column, on which is engraved

13th July, 1842, with the initials F. P. O. In the other room, also hung with mourning, is a marble urn surmounting a clock which marks 10 minutes past 4, the hour at which the Prince ceased to exist. We shall not look upon his like again! Foreigners are admitted on presentation of their passports; natives require to have a ticket of admission.

The stranger will now do well to pass through the new quartier Beaujon, with its villas and gardens, into the rue du Faubourg du Roule. He will there find, at No. 59, the

CHAPELLE DE BEAUJON, 4th district church of 1st arrondissement, which was erected, in 1780, at the expense of Nicholas Beaujon, receiver-general of the finances, after the designs of Girardin, and dedicated to St. Nicholas: it is small, presenting nothing remarkable, and is but seldom used, except for the funeral service of those who die in the hospital. Behind it are the house and grounds formerly belonging to the founder, whose extensive property was bequeathed almost entirely to the hospital named after him. The house, etc., after having been enjoyed by his legatees for 50 years, have lately, by the terms of the will, devolved to the same noble foundation.

The HÔPITAL BEAUJON stands upon the opposite side of the street, and was founded, in 1784, for 24 orphans of the parish du Roule, 12 boys and 12 girls, for whose support Nicholas Beaujon endowed it with 20,000 livres annually. By a decree of the Convention, this orphan asylum was converted into an hospital for the sick, and took the name of Hôpital du Roule. The council-general of hospitals restored its former name, but not its primitive destination. The different parts of the Hôpital Beaujon, after the designs of Girardin, are well distributed, solid, and tastefully decorated. The original building is 96 feet in length towards the street, by 144 in depth, and consists of a ground floor, with three upper storeys. Four pavilions have lately been added on the side of the Parc de Monceaux, the whole being connected by galleries. This fine hospital, spacious and airily situated, contains 400 beds. The average annual number of patients is 4,510; the mortality as 1 to 9.49.—Physicians, Drs. Renaudin, Martin-Solon, and Louis; Surgeons, Messrs. Marjolin, Langier, and Robert. The patients are of the same class as those of the Hôtel Dieu, and are attended by the *Sœurs de Ste. Marthe*. The public days of admission are Sundays and Thursdays, from 2 till 4; but strangers may visit it every day on showing their passports, and an inspection of this remarkably well-ordered establishment, certainly the most cheerful-looking, and probably not the least salubrious hospital

in Paris, will be highly gratifying to every friend of humanity.

Behind this hospital and its grounds is the PARC DE MONCEAUX, 4, rue de Chartres, faubourg du Roule. In this park, planted in the English style, a palace was erected in 1778, by M. Carmontel, for the Duke of Orleans. The National Convention decreed that Monceaux should not be sold, but preserved for various establishments of public utility. The Emperor on his accession presented it to the arch-chancellor Cambacérès, who, unwilling to continue the immense expense of keeping it up, restored it to the crown four or five years afterwards. Napoleon then annexed Monceaux to his private domains, and upon his fall, in 1814, Louis XVIII. restored it to the Duke of Orleans. This park is well worthy of a visit; it is tastefully ornamented with grottos, ruins, etc., and tickets of admission for the season may be readily obtained upon applying, by letter, to *M. l'Intendant de la Liste Civile*, 9, *Place Vendôme*. The park is much frequented by those having children, for whom it forms a delightful and quiet promenade.

In the rue du Faubourg du Roule, on the right hand, is one of the KING'S STABLES, where also the state carriages are kept. Handsome buildings, with Tuscan columns, surrounding two courts, were erected in the time of Charles X. Apply for tickets by letter, at the porter's lodge, to *M. le Premier Écuyer du Roi*. Nearly opposite is

ST. PHILIPPE, 2d district church of 1st arrondissement.—This church, begun in 1769, after the designs of Chalgrin, and finished in 1784, may be ranked among the best productions of the French school. The portico is formed of 4 Doric columns crowned by a pediment, which is ornamented with an alto-rilievo representing Religion. In the interior, 16 columns of the Ionic order separate the nave from the aisles The plan is that of the ancient basilica; the length is 156 feet and the breadth 78. It contains several good pictures.

The MARCHÉ DU ROULE is on the opposite side of the street, consisting of alleys lined with small shops.

The STABLES OF THE DUCHESS OF ORLEANS are in the rue de Montaigne; for admission apply at the Porter's Lodge.

At the upper end of the rue de Miromesnil, leading out of the rue du Faubourg St. Honoré, is the

ABATTOIR DU ROULE,—begun in 1810, after the designs and under the direction of M. Petit Radel. It occupies a space of 222 yards in length, by 131 in breadth. A description is unnecessary, as, all the Parisian Abattoirs being alike, an examination of the largest, that of Popincourt, will suffice for the rest.

On the Plaine de Monceaux many new streets are traced out, and some of them partly finished. From its high and airy situation, this is destined some day to become one of the best quarters of Paris. It is traversed by the St. Germain Railroad.

From hence, the visitor will return to the

PLACE BEAUVEAU.—This place forms a semicircle, the diameter being in a line with the rue du Faubourg St. Honoré. The central building, No. 90, is the Hôtel Beauveau, at present the Neapolitan embassy, in front of which the Avenue Marigny extends to the Champs Élysées.

At the corner of the rue du Faubourg St. Honoré, 59, is the

PALAIS DE L'ÉLYSÉE BOURBON.—This hotel, constructed in 1718, after the designs of Molet, for the Count d'Évreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. Whilst in her possession, part of the Champs Élysées was added to the garden. At the death of Madame de Pompadour, Louis XV. bought it of the Marquis de Marigny, as a residence for ambassadors extraordinary. In 1773, M. Beaujon, the famous banker, enlarged and embellished it, after whose death the Duchess of Bourbon purchased and occupied it till 1790, the period of her emigration. In 1792, it became national property, and during the Revolution was used as the government printing-office. In 1800 it was sold, and converted into a garden for public amusements. Murat bought it in 1804, and resided there until his departure for Naples, when it again became the property of the government, and was a favourite residence of the Emperor. In 1814 and 1815 it was inhabited by the Emperor of Russia, and by the Duke of Wellington. When Napoleon returned from Elba, he occupied it until the defeat of Waterloo terminated his short revolution of the *Cent Jours*. In 1816, Louis XVIII. gave it to the Duke de Berri, on whose assassination it descended to the Duke de Bordeaux, and now again belongs to the state. The interesting associations connected with this small palace will render it always an object of interest to visitors. The front towards the Faubourg St. Honoré is plain, and looks into a spacious court. The garden front is more extensive, being terminated by two pavilions. The garden is large, and contains some ornamental trees. Visitors are introduced through a small vestibule to the suite of apartments on the ground floor by a guard-chamber, and a dining-room 50 feet by 20, ornamented with Corinthian columns. The walls of this apartment are painted by Dunouy with landscapes, some of the figures of which are by Vernet, and were executed for Murat. Of the views represented, one

is the Château de Benrad, on the Rhine, near Dusseldorf, once occupied by Murat; the carriage in the foreground contains Murat's children. The view of the château de Neuilly, at that time also Murat's property, has a female figure in the foreground, said to be a good portrait of Mme. Murat, the sister of Napoleon. The next is the *Salon des Aides-de-Camp;* oval compartments on the upper part of the walls used to contain the portraits of the imperial family. The *Salon de Réception,* into which this leads, formerly served as the council-chamber of the Emperor. A large round table that once occupied the middle of this room still exists, and is shown in an ante-room. Here are two fine vases of Swedish porphyry, presented to Napoleon by Bernadotte. The bed-room, in blue and gold, contains, under a splendid recess, the bed upon which the Emperor last slept in Paris, after the battle of Waterloo. The next apartment was the favourite room of the Emperor, and is still called the *Salon de Travail;* it was here that the last abdication was signed. Its decorations are extremely elegant. The furniture is of Beauvais tapestry. A curious clock over the mantel-piece plays 14 airs, and is very beautiful. From this the visitor passes through the dressing-room, into a suite of apartments, one of which was the *Dépôt des Cartes Géographiques* of Napoleon; another leads to the *Petits Appartements,* which contain a small library fitted up by Mme. Murat, and a *boudoir d'argent,* which is exceedingly elegant; the walls are in fresco, and the decorations, mouldings of the furniture, etc., in silver. From the grand vestibule the visitor ascends the principal staircase, (which is too small for the proportions of the house,) and passes through the apartments of the upper storey. These, for the most part, are a repetition of those on the ground floor. Their decorations are not quite so sumptuous; the mirrors however are remarkably fine. The library is over the council-chamber, and leads to the bed-room. This beautiful apartment, fitted up in the style of a tent, with hangings of rich yellow silk, was arranged by Mme. Murat, for the reception of her husband after one of his campaigns. The ornaments are all gilt, and of a military character. This was the bed-room of the Empress Maria Louisa, and here also was born the sister of the Duke of Bordeaux. Adjoining is a suite of rooms for the accommodation of a dame d'honneur, etc. The splendid collection of pictures belonging to the Duke de Berri, which formerly adorned the walls of this palace, were sold in England for the benefit of the Duke de Bordeaux, since the revolution of 1830. The palace has a lonely and deserted

appearance, but the decorations of its wainscots and ceilings convey an idea of what it must have been in the time of the Emperor, and perhaps even in that of Madame de Pompadour. For permission to visit it, application must be made by letter to *M. l'Intendant de la Liste Civile*, 9, Place Vendôme.

The EPISCOPAL CHURCH, for the use of the British embassy and residents, is in the rue d'Aguesséau, near the hotel of the British ambassador. Its style is Gothic; the internal decorations are plain; it consists of a nave, 50 feet high, and is lighted by painted windows at each end, and by three apertures in the roof. The organ is placed behind the altar, which is ornamented with a fine painting by Annibal Carracci. The pulpit, desks, and seats are of oak. There is a large and handsome gallery for the use of the ambassador, his family, and the members of the embassy. This church was built in 1833, at the expense of Bishop Luscombe, the chaplain of the embassy, and after a plan of his own, by M. Vivenel, under the direction of M. Dalbstein, architect. It will hold about 700 persons, and is crowded during the hours of divine service by the most respectable of the British residents and visitors. The service on Sundays is at half past 11 and half past 3 o'clock. The clerk is Mr. Shephard, who resides at the office adjoining the church, to whom notice of marriages, funerals, and baptisms may be given.

At No. 41, in the rue du Faubourg St. Honoré, is the new and splendid hotel of the Comtesse Pontalba. The ground floor is of the Doric order, having a deeply-projecting portico. The upper story is Composite; the roof is broken by windows, in the Mansard style. Next to this is

The BRITISH EMBASSY, formerly the Hôtel Borghèse, the residence of the Princess Pauline, sister of Bonaparte. It was purchased by the British government soon after the peace in 1814, and with its fine garden forms one of the most noble residences of Paris. The British consular office is here.

Returning from thence, the visitor will pass near the

HÔTEL DE LA REYNIÈRE, 1, rue des Champs Élysées.—This was once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. It was long occupied by the Russian embassy; the Duke of Wellington also resided here. It is now the residence of the Turkish ambassador.

The stranger should now proceed by the rue de la Madeleine to the

CHAPELLE EXPIATOIRE, rue d'Anjou St. Honoré.—The spot upon which this beautiful little chapel is erected was originally a burial-ground dependent upon the parochial church of the

Madeleine. Upon the execution of the unfortunate Louis XVI. and his queen, in 1793, they were here obscurely interred. It was then purchased by M. Descloseaux, and converted into an orchard, in order to secure from revolutionary fury the precious remains which it contained. The royal graves were carefully marked by the proprietor, who, it is said, sent annually to the Duchess d'Angoulême a bouquet of flowers gathered from the ground beneath which her parents were laid. At the Restoration the orchard was purchased from its faithful guardian, and the royal ashes were transported to St. Denis with the greatest solemnity and pomp. The earth that had enclosed the coffins was carefully preserved, and placed where the king had lain; whatever could be found on this spot of the other victims of the revolution, including the Swiss Guards, was also placed in two large adjoining graves. Over the whole, an expiatory chapel, with suitable buildings adjoining, was erected by Louis XVIII. A raised platform containing the earth of the principal part of the cemetery, with the bodies before mentioned, is surrounded by a covered gallery on each side, and by a chapel at each end. The larger chapel is in the form of a cross, surmounted by a dome. Within are two statues, of Louis XVI. and Marie Antoinette, each supported by an angel; on the pedestal of the former his will is inscribed in letters of gold on a black marble slab; on that of the latter are extracts of the queen's last letter to Mme Élizabeth. Around the chapel are niches with magnificent candelabra, and bas-reliefs with appropriate designs. The whole is finished with great taste and simplicity. Beneath is a subterranean chapel, where an altar of grey marble is erected over the exact spot where Louis XVI. was buried; and in a corner, about 5 feet from it, is pointed out the original resting-place of the queen. The vestry attached is for the use of two clergymen, who perform mass here every day. The architects were Percier and Fontaine. The effect produced by this monument is very solemn, and cannot fail to interest the feelings of the visitor. The guardian who shows it resides in the building. Not far from this are the

Bains de Tivoli, 102, rue St. Lazare.—In this establishment are artificial baths of every kind, with commodious lodgings for invalids, and a fine garden.

Eastward of the Expiatory Chapel is the

Collége Royal de Bourbon, 5, rue Ste. Croix.—The buildings in which this college is established were erected in 1781, after the designs of Brongniart, for a convent of Capuchins. In 1800, the same architect was charged to convert it into a college, to

be called Lycée Bonaparte, a name which it bore till the restoration, when it assumed that of Collége de Bourbon. The front is 162 feet long by 42 in height. It consists of a central door-way with columns and a pediment, and of two pavilions at the extremities; one of which, formerly the chapel of the convent, is now the church of St. Louis.

The Church of St. Louis is composed of a nave, with one narrow aisle : it is a plain building of the Doric order, with a semicircular choir; the altar is towards the west. It is adorned with some beautiful fresco paintings, by Messrs. Abel de Pujol and Brézard, and four large pictures of saints, painted in wax, by Messrs. Sébastien, Cornu, and Bézart. In an urn placed on a column of black marble, in the baptismal chapel, is the heart of Count de Choiseul Gouffier, the celebrated Grecian traveller.

From hence the stranger will pass, by the rue Joubert, to No. 52, rue de la Victoire (called during the restoration rue Chantereine). By proceeding up an avenue, leading into a garden, he will find a house, once the residence of Napoleon and Josephine. It was originally built in 1787 for the celebrated dancer Guimard, passed from her to Madame Talma, who in her turn sold it to Madame Beauharnais, afterwards the Empress Josephine. The latter added the pavilion we now see at the nearer end, which formed no part of the original construction. It masks the pillared door-way, and its interior, forming a kind of antechamber to the suite of rooms (only three in number, and any thing but spacious), will ever be famous for being the trysting-place of the future Emperor's paladins, when the new chivalry of France set out with their chiefs to silence the "avocats criards," as the fiery Murat designated the legislators assembled in the Orangery of St. Cloud. On the western side of the building, the visitor will see the window of the *cabinet de travail* of the then future Emperor. It is the fourth and last window of the lower range. The door of this cabinet opens interiorly into the drawing-room, and is itself not much larger than a sentry-box. Overhead, at the top of the house, may be seen the sky-lighted garret in which Napoleon passed many a night. His habitation of the little mansion, which of course was only as occasional as his visits to Paris, seems to have always caused some derangement of its interior economy, seeing that his step-son, Eugene, the future Viceroy of Italy, was fain to sleep in the loft of the small coach-house which the visitor will remark to the right on entering the garden. The bed-room of his sister Hortense, afterwards queen of Holland, may also be seen close by. General Bertrand became the tenant of this man-

sion for a time, on his return from St. Helena, on the death of his master in 1821. Its present occupant is M. Coste, and it is the property of the widow of Marshal Lefebvre-Desnouettes. In the garden may be seen a bust of Napoleon, not remarkable in itself, under which Bertrand has caused to be engraved:—

In hac minima jam maximus
Plusquam maxima concepit.

The readiest access may be had to this interesting house by passing through the adjoining *Bains Néothermes*, the completest bathing-establishment in Paris, where invalids may have the competent medical attendance of Dr. A. de Bonnard. (1)

(1) As the most trifling circumstances connected with the career of this extraordinary man cannot but be interesting to the reader, a brief notice is subjoined of the different places at which he resided in Paris, from his first arrival up to the revolution of the 18th Brumaire, and the establishment of the Consular government.—*École Militaire*: Bonaparte, coming from the military school of Brienne, was admitted here on the 19th October, 1784, and occupied a small room on the upper storey of the establishment.—*Quai Conti*, No. 5: here Bonaparte occupied a small garret.—*Hôtel de Metz, rue du Mail*, from May to September 1792. Bonaparte, then a captain of artillery, was ordered to Paris to render an account of some strong political opinions he had expressed while in garrison at Valence.—*Hôtel des Droits de l'Homme*, rue du Mail, October, 1794. Bonaparte was then general of artillery; his brother Louis and Junot accompanied him as aides-de-camp. They lodged together on the 4th storey, at a rent of 27 livres *in specie* per month. His friendship for Talma, which continued unabated to his death, commenced in this house, to which the great actor resorted to give lessons in declamation to "la citoyenne Petit," afterwards Mme Talma. —*Rue de la Michodière*, No. 19. Being without employment, in very narrow circumstances, and unwilling to go to La Vendée as a general of infantry, Bonaparte occupied a small lodging in the upper storey of this house.—*Hôtel Mirabeau, rue du Dauphin*, 1795. Bonaparte disgraced occupied himself in visiting the different members of the National Convention, to solicit employment. In this hotel he slept on the eve of the 13th Vendemiaire, of that memorable day on which, having obtained the command of the troops through the favour of Barras, he defeated "the sections," and opened his way to the appointment of "General in Chief of the Army of Italy."—*Hôtel de la Colonnade, rue Neuve des Capucines*. Here Bonaparte installed himself on the 13th Vendemiaire, and remained during the disarmament of "the sections," and here, on the 9th March, 1796, was celebrated his marriage with Josephine, widow of General Beauharnais, who had perished on the scaffold. —*Rue Chantereine*, No. 52, whither Bonaparte removed on his marriage with Josephine. From this hotel he took his departure 21st March, 1796, to assume the command of the army of Italy, and on the 5th December, 1797, returned to it, his arrival at Paris being preceded by 170 standards, 550 pieces of cannon, and 60,000,000 fr. remitted to the state; in honour

Returning to the Boulevard, the visitor will find the

MAISON ST. FOIX, or HÔTEL D'OSMOND, 8, rue Basse du Rempart, a splendid mansion built by Brongniart, in 1775.

At the western extremity of the Boulevards stands the superb church of

LA MADELEINE.—This is the fourth church which has been erected, since the beginning of the 13th century, on this site, called in former times, from its vicinity to a suburban villa of the Bishops of Paris, "la Ville l'Évêque." In 1659, Mademoiselle d'Orléans laid the first stone of the edifice which immediately preceded the Madeleine. That church not being found sufficiently large for the increasing population of the neighbourhood, the present magnificent structure was commenced in 1764, by Constant d'Ivry, architect to the Duke of Orleans: to d'Ivry, who died in 1777, succeeded Couture, who altered in some respects the original design. The breaking out of the Revolution suspended the works altogether, until, on the termination of the Prussian campaign, Napoleon having determined to dedicate the Madeleine as a Temple of Glory, "to commemorate the achievements of the French arms, and to have on its columns engraved the names of all those who had died in fighting their country's battles, allotted the necessary funds, and directed Vignon to complete it. The Emperor's project was frustrated by the disastrous events which followed. In 1815, Louis XVIII. restored it to its original destination, and decreed that it should contain monuments to Louis XVI., Marie Antoinette, Louis XVII., and Mademoiselle Elizabeth. The revolution of 1830 found it, notwithstanding, in a very unfinished state; the activity of the present government has, however, completed it, under the direction of M. Huvé, who had conducted the work with M. Vignon, in a manner altogether worthy the original design. This proud specimen of the genius of modern architecture stands on an elevated platform, of 100 metres in length by 42 in breadth, and is approached at each end by a flight of 30 steps, extending the entire length of the façade: its form and proportions are purely Grecian. A colonnade of 52 isolated Corinthian columns, each 15 metres by 5 in circumference, surrounds it, 15 on each side, 14 in the southern portico and 8 in the northern. The intercolumniations are of the breadth

of which the municipality voted that the street should henceforth bear the name of the "rue de la Victoire." Here Bonaparte received his appointment to the command of the expedition to Egypt; and from this hotel, on his return, emanated those counsels and intrigues which led to the revolution of the 18th Brumaire, and to his dictatorship.

of two diameters, and corresponding with them, in the walls, is a row of niches containing colossal statues of saints, composed of, on the right of the bronze gate, St. Philippe, and on the left, St. Louis, both by Nanteuil. In the colonnade on the right; 1. the Angel Gabriel, by Duret; 2. St. Bernard, by Husson; 3. Ste. Thérèse, by Feuchère; 4. St. Hilaire, by Huguenin; 5. Ste. Cécile, by Dumont; 6. St. Irénée, by Gourdel; 7. Ste. Adelaide, by Bosio, nephew; 8. St. François de Salles, by Molchenet; 9. Ste. Hélène, by Mercier; 10. St. Martin, by Grevenich; 11. Ste. Agathe, by Dantan, jun.; 12. St. Grégoire, by Thérasse; 13. Ste. Agnes, by Dusseigneur; 14. St. Raphael, by Dantan, sen. Facing the rue Tronchet : 15. St. Luc, by Ramey; 16. St. Jean, by the same; 17. St. Mathieu, by Desprez; 18. St. Marc, by Lemaire. In the colonnade on the left : 19. Guardian Angel, by Bra; 20. Ste. Marguerite, by Caunois: 21. St. Jean Chrysostôme, by Jecther; 22. Ste. Geneviève, by Debay, sen.; 23. St. Grégoire-le-Grand, by Maindron; 24. St. Jean Devallois, by Caillot; 25. St. Jérôme, by Lanno; 26. Ste. Christine, by Valcher; 27. St. Ferdinand, by Jalay; 28. Ste. Élizabeth, by Cailhouette; 29. St. Charles Borromée, by Jouffroy; 30. Ste. Anne, by Desbœufs; 31. St. Denis, by Debay, jun.; 32. St. Michel, by Raggi. A richly sculptured freize, surmounted by lions' heads and palm leaves, crowns the colonnade; and an arcade, two metres in breadth, the ceiling of which as well as that of the porticos is covered with the most florid architectural ornament, encircles the building between the main walls and the columns. The pediment of the southern end contains an immense alto-rilievo by Lemaire, 38 ½ metres in length by 7¼ in height to the angle : in the centre is the figure of Christ, at whose feet the Magdalene is seen in an attitude of suppliant penitence, receiving from the divine clemency the remission of her sins. On the right of the Saviour the Angel of Pity contemplates with benign satisfaction the converted sinner : directed to assemble the just, he is attended by Innocence, supported by Faith and Hope. Charity, seated, accompanied by two children, regards the blissful abodes of Paradise. In the angle is an angel who greets the resurrection of a blessed spirit, and, raising his shroud, points to the place reserved for him. This side of the bas-relief is finely characterised by an air of divine serenity. On the left of the Sovereign Judge the Angel of Vengeance repels the Vices. Hatred, with distorted features; Unchastity, personified by a female dishevelled and in disordered garb, accompanied by the object of her guilty passion; Hypocrisy, with youthful feminine features, on her

head a raised mask; Avarice, represented by Age still clinging to useless treasures; and a demon precipitating into the abyss a damned spirit, terminate the group on this side. This is the largest sculptured pediment in existence, and occupied two years in executing: the figure of Christ measures 5 ½ metres in height. The northern portico is simple, without any extraordinary architectural ornament. Having ascended the lofty flight of steps which leads to the southern porch, the visitor's attention will be arrested by the bronze doors, a work in every respect worthy of the edifice. This immense *chef-d'œuvre,* measuring 10 metres by 5, illustrates by scriptural subjects in compartments the ten commandments. The first contains a bas-relief of Moses commanding the Tables, which he has just received from the Lord, to be obeyed. 2d, Moses causes the blasphemer to be stoned. 3d, God reposes after the creation of man. 4th, The curse of Noah on his son. 5th, The death of Abel, and the curse of Cain. 6th, Nathan announces to David his chastisement. 7th, Joshua punishes the theft of Acham after the taking of Jericho. 8th, Susanna, and punishment of the Elders. 9th, God reproaches Abimelech. 10th, Elias reproaches Jezabel with the murder of Naboth. These noble doors, designed by Triqueti, and cast, under his direction, by Messrs. Richard, Eck, and Durand, are considerably larger than those of the Baptistery at Florence, or of the Pantheon at Rome, and are only to be compared in dimensions to those of St. Peter's. On entering the vestibule three bas-reliefs are conspicuous, Faith, Hope, and Charity. On the right, in the chapel for marriages, is a group by Pradier, representing the marriage of the Virgin. On the left is the baptismal font, with a group by Rude, of Christ and St. John at the waters of Jordan. An organ will be erected over the porch. The church itself consists of a vast unbroken nave, lined with rich marbles. It is lighted by a series of four spherical apertures in a slightly domed ceiling, gorgeously gilt, and supported by eight majestic Corinthian columns. The walls, including those of the choir, are masked by an Ionic screen, through which a gallery runs. In the base of the screen, on each side, are three equi-distant altars, surmounted by statues: Ste. Amelie, by Bra; Jesus Christ, by Daret; Ste. Clotilde, by Barry, on the right: on the left, St. Vincent de Paule, by Raggi; the Virgin, by Seurre; St. Augustin, by Etex. A marble balustrade encompassing the interior of the church separates it from the screen and lateral altars. Arched spaces under the ceiling, corresponding with these altars, contain paintings illustrative of the life of the Magdalene. The first, to

the right on entering, represents "the Preaching of Christ and Conversion of the Magdalene," by Schnetz. 2d, The Crucifixion, with the Virgin Mary, Mary Magdalene, etc., by Bouchot. 3d, The Magdalene in the desert of Sainte Beaume, joining in prayer with the angels, etc., by Abel de Pujol. On the left, 1st, The Supper of Bethany, with the Magdalene at the feet of Christ, by Coudert. 2d, The Magdalene, bringing precious ointments to embalm the body of Christ, is told by an angel that he has risen, by Coignet. 3d, The Death of the Magdalene, who resigns her spirit amidst the hymns of angels and the seraphim, by Signol. (1) On the ceiling over the altar is a splendid composition by Ziegler, which cannot fail to command attention. The object of the artist in this great design was to illustrate, by personages sacred and historic, the events which have most powerfully contributed to propagate, establish, and maintain the Christian religion, and also, by the introduction of the Magdalene in glory, to exhibit the regenerating influence of Christianity on the lives and morals of men. The Magdalene, in the attitude of a repentant sinner, is placed near Christ: three angels, supporting the cloud on which she kneels, exhibit a scroll with the words "dilexit multum" (she loved much). The Saviour enthroned, in his hand the symbol of redemption, is surrounded by the Apostles and Evangelists, the founders of Christianity : on his right are characterised the principal events which relate to the history of the eastern church, in the persons of the Emperor Constantine, St. Maurice, St. Laurence, St. Augustine habited as a monk, and St. Ambroise, bishop of Milan. Next come the Crusades : Urban II., Eugenius III., St. Bernard, Peter the Hermit pressing on the expedition, are in the van; then follow the dukes, counts, and barons of Christendom offering their wealth and their swords, and an old man beneath, who devotes his three sons to the "holy cause." Chief of a group near the Magdalene, St. Louis kneels, covered with the royal mantle, displaying the fleurs de lys; then Godefroy de Bouillon, bearing the oriflamme; Richard Cœur de Lion, Robert of Normandy, a Constable de Montmorency; Dandolo, the "blind old Doge," carrying the Venetian standard, which he planted in triumph on the Turkish walls; and next, recognised by his pen, is Ville Hardouin, the historian of the Crusades. The struggles of the Greeks to throw off the

(1) The mode of applying these paintings is very durable. A thin coat of fine lime is first applied to the surface of the wall, and one of oil is then added; upon this the painting is made, and the process is equivalent to painting on the stone itself.

Mussulman yoke are depicted by a Grecian warrior prostrate, and a group of his countrymen pressing in devotion around the standard of the cross. On the Saviour's left are some of the early martyrs : Ste. Catherine, with the wheel, etc.; Ste. Cecilia, holding the emblem of "divine harmony." Indistinctly seen is the shadowy form of Ahasuerus, the wandering Jew, traditionally supposed to be Judas Iscariot. Below are the warriors of Clovis, from whose aspect a Druidess flies in dismay. St. Remi baptises Clovis, near whom in the attitude of devotion is Ste. Clotilde, Queen of France. Corresponding to St. Louis is Charlemagne, on whom a cardinal confers the insignia of the empire; an envoy of the caliph Haroun al Raschid, attended by a guardian of the holy sepulchre, presents him with "the keys," and the robe of the Virgin. Lower down is Pope Alexander III., who laid the foundation of Notre Dame, giving his benediction to Frederick Barbarossa; the Doge and a Venetian senator standing near indicate that the ceremony took place at Venice. Otho, Joan of Arc, Raphael, Michael Angelo, and Dante, complete this side. In the centre is Henry IV., the convert to Catholicism; Louis XIII., presenting his crown to the Virgin in obedience to his vow; and near him Richelieu, who assists in the ceremony. The last group is devoted to the Emperor Napoleon, who receives the imperial crown from the hands of Pius VII. The Bishop of Genoa unrolls the concordat, and is assisted by Cardinals Caprara and Braschi. The artist has not introduced his present Majesty, but a date inscribed on a column sufficiently indicates by whose orders this record of the triumphs of Christianity was executed. The choir, forming a semicircle, is ornamented in the intercolumniations with paintings by Raverat, on a ground of gold, which produce a very fine effect. In the midst, approached by marble steps, stands the high altar, unrivalled perhaps for the richness of its sculptured decorations, by Marochetti. The principal group represents the Magdalene in an attitude of divine rapture, borne to paradise on the wings of angels; around her person are draped a gracefully-folded tunic, and the long hair with which she wiped the Saviour's feet. On a pedestal at each of the front angles is an archangel in prayer. All these figures are considered to be of the finest design and execution; perhaps it is not too much to pronounce them the chefs-d'œuvre of the great artist from whose genius they emanated. They are all of the size of nature. (1) The two marble basins for holy water are

(1) The group on the high altar by Marochetti cost 150,000 fr.

by M. Moine, and the children of the interior frieze by M. Calhouette. It must be acknowledged that this church, although it will disappoint the expectations of those who think to find in it the "solemn temple," is a splendid specimen of the perfection and resources of art in this country. Much difficulty was experienced in ventilating and warming this vast building; it has, however, been so happily attained, that little variation is now perceptible in any part of it, by means of hot-water pipes emanating from a boiler placed under the choir. Behind the northern portico, and concealed from view, is a peal of fixed bells, rung by hammers. The roof is composed entirely of iron and copper. In the basement storey are two chapels, one intended to be a Calvaire; the other, under the protection of St. François, belonging to the fraternity of that order. High mass is celebrated in the Madeleine at 11 on Sundays and holidays.

Behind the Madeleine is a small but well-supplied market, and on the esplanade east of the edifice a flower-market is held on Tuesdays and Fridays.

Near this, in the rue Chauveau la Garde, is the *Hôtel Victoria,* an English house, and noted for its comfort, airiness, and the reasonableness of its charges.

At a short distance is the

Hôtel des Affaires Étrangères, corner of the Boulevard and rue Neuve des Capucines.—Offices and residence of the Minister for Foreign Affairs. In 1821, government purchased this Hotel of the heirs of Marshal Berthier, Prince of Wagram.

Passing into the rue de la Paix, one of the cleanest and widest of the trading streets of Paris, the visitor will observe:

Hôtel du Timbre.—The Stamp-Offices occupies a part of the Convent des Capucines, from which the neighbouring street and boulevard derive their names. It presents a blank wall to the street looking like a mausoleum. The government intend removing this establishment.

Opposite is a barrack of the *Sapeurs-Pompiers,* or Firemen.

SECOND ARRONDISSEMENT.

One of the first objects on entering this arrondissement from the Place Vendôme is the

Marché St. Honoré, rue du Marché St. Honoré, opened in 1809, upon the site of the Convent *des Jacobins,* so celebrated during the Revolution. It consists of four covered squares, for

the daily sale of provisions of all sorts; it is well supplied with water by fountains.

The rue Neuve des Petits Champs will lead, by the rue Méhul, to a "place" in which stands an elegant building, the *Théâtre des Italiens.* (See *Theatres.*)

Next to this, the *Passage Choiseul*, one of the handsomest in Paris, will lead the visitor into the rue Neuve St. Augustin; at the western end of which will be found the

FONTAINE DE LOUIS LE GRAND, at the angle formed by the rue de la Michodière and the rue du Port Mahon.—This beautiful fountain was erected in 1712, and rebuilt in 1828. It consists of two columns, with a niche between, in which stands a figure armed with a trident, in the act of striking a dolphin. The capitals, cornices, and entablature, are ornamented with sculptures of fish, shells, aquatic plants, etc. The basin, formed of a single block of stone, is fashioned to represent an immense shell. The following was the inscription:—

Regnante Carolo X.
Pristinum fontem angustiore area jam amplificata,
Communi utilitati urbisque ornamento,
In majus restituerunt præfectus et ædiles
Anno M.DCCC.XX.VIII.

but the first line of it is now effaced.

On passing up the rue Louis le Grand, the visitor comes to the western end of the Boulevard des Italiens, where he will remark the fantastic front of the *Bains Chinois.* From hence the rue de la Chaussée d'Antin leads to the rue de Clichy, where, on the eastern side, not far from the barrier, is the new prison for debtors; a plain building, almost entirely hid from the street by a high wall. (See *Prisons.*)

The stranger, by prolonging his walk outside the *Barrière de Clichy*, will soon come to the airy and agreeable suburb of *Les Batignolles.* To the east is the

CIMETIÈRE DE MONTMARTRE.—This spot having formerly been a gypsum quarry, the consequent irregularity of the ground gives it a broken and picturesque appearance. It was the first cemetery established after the suppression of burial-places in the city, and was originally named *Champs de Repos.* The visitor, in making the tour, should ascend an elevation to the right, which affords an interesting view of the ground below, where in Spring the poplar, the lilac, and the honeysuckle revive and bloom among the mouldering dead. At the extremity of this eminence will be observed a stone cross, near

which on an elevation are some handsome monuments of the families of Voyer d'Argenson, d'Aguesseau, de Ségur, and Seveste. The most prominent object is a stone obelisk, surmounted by a cross, erected to the memory of a Duchess de Montmorency. Near it is the tomb of Prince Ernest of Saxe-Cobourg, who died at Paris in 1832. Among the monuments most admired for an elegant simplicity are those of the two celebrated singers, Jenny Colon and M. Nourrit, erected within the last few years; the latter presents a beautifully-executed profile likeness of that accomplished actor and singer. Amidst a multitude of simple grave-stones are scattered numbers of highly-ornamented columns, sarcophagi, little temples, etc. The stranger's steps will often be arrested by epitaphs breathing expressions of the most touching and unaffected tenderness. The *fosses communes*, or common graves, will be noticed near the exterior boundary. Towards the centre of the cemetery is the Jews' burying-ground, enclosed, and containing some handsome monuments with Hebrew inscriptions. The stranger should not fail to visit this cemetery, as, next to Père la Chaise, it is the most picturesque and rich in monuments. The English visitor's attention, in the course of his perambulations, will frequently be arrested by monumental inscriptions in his native tongue to the memory of his countrymen.

On returning from this spot, the Barrière Blanche will lead the visitor by the rue Blanche to the ***Poste aux Chevaux***, at the corner of the rue Pigale. This large and well-arranged establishment contains a farriery, sheds for fodder, corn, etc., the director's house, and other offices, besides the immense stables. The number of horses kept here exceeds 600. Strangers are readily admitted.

In this part of the town the houses, built in the style of villas, many surrounded by good gardens, and on the hill-side overlooking Paris, form a delightful quarter of the capital. One of them, No. 20, rue Fontaine St. George, is worthy a visit; it is built in the style of the renaissance, and the sculptures, executed by M. Lechesne, are of the most finished description.

Eastward of this, at the end of the rue St. Lazare, is

NOTRE DAME DE LORETTE.—This beautiful little church was commenced in 1823, after the designs of M. Le Bas, and is not yet entirely finished. Its total external dimensions are 204 feet by 96. A campanile crowns the roof of the choir. The portico, which looks well when viewed from the rue Laffitte, is composed of four Corinthian columns, supporting a pediment, in which are sculptured the Virgin and infant Saviour adored by angels.

On the frieze is the inscription:—

BEATÆ MARIÆ VIRGINI LAURETANÆ.

Over the pediment are the figures of Faith, Hope, and Charity. The principal entrance under the portico is flanked by smaller ones at the extremities of the façade. The internal decorations much resemble those of some of the Roman churches. Rows of Ionic columns, to the right and left, separate the nave from the aisles; the choir is terminated by a large semi-circular alcove. Throughout the interior the walls are richly decorated or hung with pictures; the ceilings are gorgeous, being divided into compartments, richly sculptured and ornamented with rosettes, the whole highly coloured or profusely gilt. At the entrance of each aisle is a small chapel; that on the right being the baptistery; that on the left hand the chapel of the dead. At the other extremities will be two others, not yet finished, to be called, the chapel of the Virgin, for marriages, and that of the Holy Communion; meantime these services are performed in small side chapels, which are also decorated with paintings, composed expressly for them by the first artists of the day. Over the columns and entablature of the nave, the spaces between the windows are occupied by eight beautiful paintings illustrative of the life of the Virgin. The choir is fitted up with stalls, and its walls are incrusted with rich marbles. The high altar is supported by columns of the Corinthian order, with gilt bronze bases and capitals. Over the stalls are painted the Presentation in the Temple, by Heim, and Jesus in the Temple, by Drolling. The dome of the choir is adorned with figures of the four Evangelists, by Delorme; on the concave ceiling behind the high altar is the Crowning of the Virgin, by Picot, executed on a ground of gold. The organ, a very fine one, but not harmonising with the gorgeous decorations of the church, is placed over the principal doorway. The general effect of the interior is exceedingly splendid. Many think that too much decoration has been lavished on this boasted gem of French devotional art; so much richness crowded in so limited a space has not contributed to produce the solemn effect which should prevail in a place of divine worship. The quarries of Château Landon furnished the stone even for the polished pillars of the nave. The entire cost of the church has been about 1,800,000 fr. Service is performed here with much pomp, and the singing, chiefly executed by children of the parochial schools, instructed on the new harmonic system, is remarkably good.

Behind this church there is a new quarter of Paris, called

La Nouvelle Athènes, well worth the stranger's attention, for the elegance of the houses. The rue des Martyrs leads to the

ABATTOIR DE MONTMARTRE.—This slaughter-house is situated between the rues Rochechouart, de la Tour d'Auvergne, and des Martyrs, and the wall of Paris. The architect was M. Poitevin, under whose direction it was begun in 1811. It occupies a spot 389 yards in length by 140 in breadth.

The visitor may now descend by the rue Rochechouart, or by the rue du Faubourg Poissonnière, in the latter of which is the large circular laboratory of the French *Gas Light Company*, besides other manufactories. In the rue Montholon, at the eastern end, is

ST. VINCENT DE PAULE, district church of the 2d arrondissement. This small chapel contains nothing worthy of notice except the altar-piece, representing the apotheosis of the philanthropist to whom it is dedicated, and who was canonized in 1737, and a portrait of the same personage. (1)

A splendid church, the first stone of which was laid in 1824, on a rising ground at the top of the rue Hauteville, has been erected, and when entirely finished will replace the building just mentioned. It consists of a nave, with an attic and double aisles, forming an oblong edifice, the external dimensions of which are 243 feet by 108, and the internal, 198 feet by 102 feet. At the southern end are two lofty towers rising from each side of an ample Ionic portico, with double ranges of columns, which, as the church stands on the brow of a hill, produce a grand effect, viewing it from the rue Hauteville or the rue Lafayette. There are 11 Ionic columns on each side of the nave, and galleries are constructed over the aisles. A painted freize, 9 feet in depth, is to run above the central columns and along the front of the galleries, representing the sacraments, the life of St. Vincent de Paule, etc. An arch, 60 feet in height, marks the separation of the nave from the choir; the latter, surrounded by 14 Ionic columns, forms a spacious semicircle, the centre of which is the high altar. At the angles of the building are sacristies, and chapels dedicated to various saints occupy the side aisles. Behind the choir is the chapel of the Virgin. A terrace, with a very broad flight of steps, leads to the *perron* of the church from the place Lafayette. The architects of this church are

(1) A deviation is here made from the limits of this arrondissement, by introducing a notice of some of the objects that lie out of it; but this the visitor will find calculated for his convenience: that portion of the third arrondissement which lies north of the Boulevard containing very few objects of interest.

Messrs. Lepère and Hittorf, who have employed all the resources of the Ionic order on its elegant exterior. It is one of the most beautiful in Paris, and will amply repay the stranger's curiosity.

Behind this church is a large tract of ground fast covering with houses, called the *Clos St. Lazare*, from having been once the property of the convent of the Lazarists, in the rue du Faubourg St. Denis. An hospital is also to be constructed here, which will contain 600 beds, and bear the name of *l'Hôpital Louis-Philippe*. From hence there is a fine view extending over Paris.

In the rue du Faubourg Poissonnière, near the rue Lafayette, is a large barrack for infantry; the central compartment over the gateway is ornamented with military trophies. Lower down in the same street, on the western side, at No. 23, is the

GARDE-MEUBLE DE LA COURONNE.—Formerly there existed near the Louvre a building where the furniture, jewels, etc., of the crown were deposited. In 1760, when the two edifices were erected on the north side of the Place de la Concorde, that nearest the Tuileries was destined to receive these valuable objects. At the Revolution, the property contained in the Garde-Meuble was of immense value; but the most costly objects were dispersed during the troubles of that period. Under Napoleon the building in the Place Louis XV. was assigned to the Ministry of the Marine, and the Garde-Meuble was established at 6, rue des Champs Élysées, from whence it was removed in 1826 to the rue du Faubourg Poissonnière. It contains all furniture of the crown not in immediate use, the jewels, the regalia, and other precious articles. An inspection of its contents would be highly interesting, particularly to the antiquarian visitor; but no one is admitted without a special permission, which is not easily obtained. Annexed to this building is the *Conservatoire de Musique*, and a small Theatre, which is denominated the *Salle des Menus Plaisirs*, the use of which is sometimes given gratis for concerts and balls.

There are several handsome houses in the rue du Faubourg Poissonnière; particularly No. 60, the gateway of which is flanked by bold Ionic columns. The rue Bergère, leading to the rue du Faubourg Montmartre, will bring the visitor to the Boulevard Montmartre, on the southern side of which is the pretty little *Théâtre des Variétés*. (See *Theatres*.)

Beyond is the BOULEVARD DES ITALIENS, one of the most fashionable parts of Paris, and now, from the style of the buildings in progress of erection, also one of the handsomest. On the north side is Tortoni's coffee-house, also the *Café de Paris*. Near it is a

house called the *Maison Dorée*, which, from its architectural adornment, is much admired, and well worthy of a close inspection. A short distance from this, in the rue Laffitte, on the right hand side, are to be seen the two splendid hotels of the Messrs. Rothschild, which for taste and magnificence of internal fitting up surpass, with one or two exceptions, every other in Paris. Some well-known restaurants, much frequented by the fashionables of Paris, are to be found on this Boulevard. In the rue Lepelletier is the *Académie Royale de Musique*, or French Opera; and on the opposite side of the Boulevard is the *Opéra Comique*. (See *Theatres*.) Behind the former of these two theatres, in the rue Chauchat, is a large building, roofed with curious elliptical arches, formerly used as a warehouse for the octroi, and now converted into a church for Protestants; it is called *Église Évangélique de la Rédemption*. (See *Churches*.)

The stranger is recommended to examine the fronts of the houses, erected in 1836, 1837, and 1838, at the top of the rue Richelieu, on part of the site of the Hôtel Frascati, a celebrated gaming-house, and then to pass, by the rue St. Marc, into the rue Neuve Vivienne, which is unrivalled in Paris for its ornamental architecture. The shops of this quarter display great elegance and taste. At Nos. 49 and 51 are the *Concerts Vivienne*, with a garden adjoining : here may be heard good music well performed. The company is respectable. Parallel to the rue Vivienne is the Passage des Panoramas, the most brilliant and frequented in the winter evenings of all the galleries of Paris.

Descending the rue Vivienne, we arrive at the *Place de la Bourse*, on the west side of which is the *Théâtre du Vaudeville*. (See *Theatres*.)

THE EXCHANGE, OR LA BOURSE.—The capital of France, though rich in other public buildings, was until within a few years without an "Exchange." Meetings of merchants for purposes of commercial intercourse were held regularly for the first time in 1724, at the Hôtel Mazarin, rue Neuve des Petits Champs, the residence of Law, the financier. During the Revolution they were removed to the Church des Petits Pères, then to the Palais Royal, and next to a temporary building in the Rue Feydeau. The want, however, of an edifice specially devoted to such purposes was much felt; and the suppression of the convent des Filles St. Thomas presented a site in every respect adapted for such a building. M. Brongniart was charged to furnish the plans, and the first stone of the Bourse was laid on the 24th of March, 1808. The works proceeded with activity till 1814, when they were suspended; they were subsequently

resumed, and this beautiful structure was completed in 1826. Brongniart dying in 1813, the works proceeded under the direction of Labarre. The form of the Exchange is a parallelogram, of 212 feet by 126. It is surrounded by a range of 66 columns, supporting an entablature and a masked attic, and forming a covered gallery, which is approached by a flight of steps extending the whole length of the western front. To the intercolumniations of the façade correspond two ranges of windows, separated by a Doric entablature, and surmounted by a decorated frieze. Over the entrance is inscribed :—BOURSE ET TRIBUNAL DE COMMERCE. The roof of this edifice is entirely formed of iron and copper. The *Salle de la Bourse* in the centre of the building, on the ground floor, where stock-brokers and merchants meet, is 116 feet in length, by 76 in breadth. It is of the Doric order, and surrounded by arcades, the basements of which, as well as the sides of the hall, are of marble. On the arcades are inscribed the names of the principal mercantile cities of the world. It is lit from the roof, and a deeply coved ceiling is covered with admirable monochrome drawings, producing altogether the effect of bas-reliefs; the figures are about 10 feet in height. The number of compartments is 16, five on each side, and three at each end. They were executed by M. Abel de Pujol and M. Meynier. The subjects are :—On the left :—Commercial France accepting the Tribute of the four parts of the World—Europe—Asia—the personification of the town of Nantes—that of Rouen. In front.—The city of Paris delivering the keys to the God of Commerce, and inviting Commercial Justice to enter the walls prepared for her (1)—the personification of the town of Lille—that of Bordeaux. On the right :—The Union of Commerce and the Arts giving birth to the prosperity of the State—the personification of Africa—America—Lyons—Bayonne. Above the entrance ;—The City of Paris receiving from the nymph of the Seine and the Genius of the Ourcq the productions of Abundance—personifications of Strasbourg—Marseilles. The pavement of this hall, which will contain 2000 persons, is entirely of marble. At its eastern end is a circular space railed round exclusively for the agents de change. To the right are the chambers of the committee and syndicate of the agents de change, and of the courtiers de commerce. On the left a wide staircase leads to a spacious gallery, supported by Doric columns, and to the Hall of the Tribunal of Commerce, with its offices, etc. The ceiling of this

(1) Previous to the Revolution of 1830 the subject of this compartment was Charles X. presenting the New Exchange to the city of Paris.

court is painted with suitable designs. From the gallery a corridor, as on the ground floor, extends all round, and communicates with the Chamber of Commerce, the Court of Bankruptcy, and other public offices : this gallery commands the best view of the interior. The hours of business are from 1 to a quarter past 5, but the gallery is open to the public from 9 to a quarter past 5. The clock under the peristyle is illuminated at night. Ladies were formerly admitted to the Bourse, but as it was found to encourage a passion for gambling among the gentler sex, they are not now generally allowed to enter during hours of business without a permission from *M. le Commissaire de la Bourse.* This beautiful edifice may well serve as a model for all similar establishments; its total cost was 8,149,000 fr.

The Place de la Bourse leads to the rue Vivienne, where, at No. 18, will be found the Libraries and News Rooms of Messrs. Galignani and Co. At this European establishment is published the daily English journal, *Galignani's Messenger*, so well known throughout the Continent. Nearly opposite is the rue Colbert, leading to the rue and place Richelieu.

Place Richelieu.—On this open space the French Opera-house formerly stood; but after the assassination of the Duke de Berri at the entrance of that theatre in 1820, it was determined that the building should be removed, and a subscription was raised, to which the municipality contributed, for erecting an expiatory monument on the site. To this Louis XVIII. withholding his sanction, it was commenced under Charles X. This chapel, intended to be very magnificent, and to contain a monument and statue of the duke, was never finished, the revolution of 1830 having put a stop to the works. In 1835 it followed the fate of its predecessor, the Opera-house. The site was then laid out and planted by order of the municipality, and in the centre a splendid fountain erected, at a cost of about 100,000 fr. It consists of an ample basin of stone, out of which rises a stone pedestal, with bronze bas-reliefs supporting a basin of bronze, edged with leopards' heads, pierced for the water. In the centre of this stand bronze figures representing the Seine, the Loire, the Saone, and the Garonne, supporting a basin surmounted by a patera, out of which the water flows, and falls over the figures into the basins beneath. It was designed by M. Visconti, the justly celebrated architect.

The long inelegant-looking edifice in front of this Place, on the eastern side of the street, No. 58, is the

Bibliothèque Royale.—From the introduction of Christianity into France to the time of St. Louis, the few books existing in

the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, treatises of the fathers, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all these manuscripts, and had them arranged in a room attached to the Sainte Chapelle. This collection the king bequeathed to several monasteries. From St. Louis to King John, we have no historical notice of any royal library; and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V., his successor, who patronized literature, caused many works to be copied, and others to be translated; with these, and some that were presented to him, he formed a library, consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals and other religious works, legends of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. To afford literary persons an opportunity at all times of consulting this library, a silver lamp was kept constantly burning. This collection was partly dispersed during the reign of Charles VI. The remainder disappeared under the regency of the Duke of Bedford, who purchased it for 1200 livres, and sent the greater part to England. Louis XI. collected the books scattered through the various royal palaces, to which he added several other collections; and, printing having been invented in his reign, he purchased copies of all the books that were published. The Princes John and Charles d'Angoulême, upon their return from England, after twenty-five years' captivity, founded two libraries, the one at Blois, the other at Angoulême, consisting of books collected during their residence in England, including most of those carried off by the Duke of Bedford. Charles VIII., in 1495, added to these collections the books he had brought from Naples after his conquest of that kingdom. In 1496, Louis XII caused the library of the Louvre to be transported to Blois, and also added to the collection the libraries of the Sforzi and Visconti from Pavia, Petrarch's collection, and the cabinet of Gruthuse, a Flemish gentleman. In 1544, Francis I. had the whole removed to Fontainebleau, and the catalogue of that date gives, as the total of the collection, 1890 volumes, amongst which were 900 printed volumes, and 38 or 39 Greek MSS., brought from Naples and deposited at Blois by Lascaris. This monarch added greatly to the royal library, and first began the formation of its celebrated cabinet of medals. Henry II. decreed that a bound copy on vellum of every book printed

should be deposited in the royal library. In 1527, by the confiscation of the effects of the Connétable de Bourbon, the library was augmented; but it suffered considerably from the Ligueurs, who carried off some of the most valuable manuscripts. Catherine de Médicis bequeathed to the royal library a collection of medals and manuscripts which she had brought from Florence. In 1594, Henry IV. ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collége de Clermont (now Collége de Louis le Grand), which was left unoccupied by the Jesuits, who had recently been expelled from France. That order being recalled in 1604, their college was restored, and the king's library transferred to the convent of the Cordeliers. Under Louis XIII. the royal library was enriched by many valuable collections, and removed to a spacious house in the rue de la Harpe; it then consisted of 16,746 volumes of manuscript and printed books. During the reign of Louis XIV., and the administration of Colbert and Louvois, the treasures of the royal library were augmented beyond any thing previously known; at the same time it was rendered accessible to the public. The house in the rue de la Harpe being found much too small, Louis XIV. formed the design of transferring the library to the Louvre; but, in 1666, Colbert bought two houses adjoining his residence in the rue Vivienne, to which the books were removed. This extensive collection, daily augmenting by presents, purchases, etc., contained at the death of Louis XIV., in 1715, more than 70,000 volumes. Louvois had determined to establish the royal library in the Place Vendôme, but his death defeated the project. Under the regency of the Duke of Orleans, the library continuing to increase, and the houses in the rue Vivienne being found inadequate, it was resolved to remove it to the immense hotel formerly occupied by Cardinal Mazarin, embracing the entire space between the rue Vivienne, the rue de Richelieu, the rue Neuve des Petits Champs, and the rue Colbert. Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the Duke de la Meilleraie, constituted him his sole heir on condition that he would bear his arms and name. On the death of the cardinal the palace being divided, that part towards the rue de Richelieu came into the possession of his nephew, the Marquis de Mancini, and was called *Hôtel de Nevers*. The other part, facing the rue Neuve des Petits Champs, fell to the share of the Duke de Mazarin (de la Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when it was bought by the regent, and given to the India Company.

The exchange was afterwards established there, and subsequently the treasury. On the failure of Law's financial system, in 1721, the Hôtel de Nevers, in which his bank had been established, being left unoccupied, the regent determined to transfer the royal library to it, where it has remained ever since, the buildings of the Hôtel de Mazarin having been annexed to it, upon the removal of the treasury in 1829 to the rue de Rivoli. Under Louis XV. the collection was greatly augmented, the number of printed volumes at his death being more than 100,000. Upon the suppression of the monasteries at the Revolution, all the manuscripts and printed volumes belonging to them were deposited in the library, which took the title of *Bibliothèque Nationale.* During the consulate and empire it was enriched by treasures from the Vatican and other famous libraries of Europe. The occupation of Paris by the allied armies, in 1815, caused the greater part of these to be restored, and the library, then called *Bibliothèque Impériale,* resumed its title of *Bibliothèque du Roi.* An annual grant is made by the government for the purchase of books, manuscripts, engravings, maps, and antiquities. The building itself is destitute of all external ornament, presenting little more to the street than a dead wall. Its length is 540 feet, its breadth 130. The interior is occupied by a court, 300 feet in length by 90 in breadth, surrounded with buildings presenting two styles of architecture, one that of the ancient Hôtel de Nevers, the other of more modern date. At the extremity is a small garden, with a statue of Charles V. The Bibliothèque Royale is divided into five distinct sections: 1. The library of printed works; 2. The manuscripts, genealogies, etc.; 3. Medals, antique gems, etc.; 4. Engravings; 5. The zodiac and antique marbles. The visitor, in ascending the grand staircase, will observe a piece of tapestry of great interest, having formed part of the furniture of the château of the Chevalier Bayard, and being a very curious representation of the costume of that age. On the first floor commences the public suite of the library. In the first room is a series of ornamental bookbinding, from a very early age down to the present; in the second are specimens of printing, from the time of Gutemberg to 1830. The visitor in passing will also observe the model in plaster bronzed of the admirable statue of Voltaire by Houdon, which ornaments the vestibule of the Théâtre Français, and a plan of the Pyramids, with the surrounding country, very accurately executed. Passing to the transverse gallery, will be seen two models in porcelain, brought from Canton, and presented to Louis XIV., of the celebrated

Porcelain Towers of China; also a piece of sculpture in bronze, executed in 1721, by Titon du Tillet, called the "French Parnassus," its summits and slopes covered with figures in classic attire, representing that host of men of genius who have conferred an undying fame on the literature of this country, each occupying an elevation proportionate to his merit. Next is the public reading-gallery, which is generally crowded by the studious of all classes, among whom will be seen several ladies. Tables occupy the centre. The visitors are obliged to provide themselves with pens and paper. No conversation is permitted. To procure books the title must be given in writing to one of the librarians. The gallery is artificially heated in winter by stoves placed in isolated cellars, to avoid the danger of fire. In an adjoining gallery are two immense globes, executed at Venice, by Pierre Coronelli, by order of the Cardinal d'Estrées, who in 1683 presented them to Louis XIV., to whom they were dedicated. They are nearly 12 feet in diameter, but are more remarkable for their size than for their accuracy. This section of the library occupies the ground and first floors and several galleries above: the number of volumes it contains is not accurately ascertained, but must be enormous. The works are arranged according to the system explained by Debure in the "Bibliothèque Instructive," and are kept in wired bookcases. On the ground floor are modern folio editions, on vellum, etc., or copies remarkable for the richness of their binding. One of the greatest curiosities in this library is "the most ancient printed book *with a date;* it is a Psalter, printed at Mentz in 1457, by Fust and Schæffer. The Bible called "Mazarin," also in this library, was printed in 1456, with cut metal types. Returning through the gallery "du Parnasse Français," the visitor will enter, by a door on its extreme right, the

Cabinet of Medals and Antiques, which forms a distinguished part of this noble establishment. The total number of medals and coins is computed at 100,000. Among them are many exceedingly rare, and some unique: the series of Roman coins is very remarkable. At the Revolution, all the antiques in the treasury of the Sainte Chapelle and in that of the Abbey of St. Denis were added to this cabinet; it also includes the superb collection of the Comte de Caylus. The visitor will observe many curious Egyptian antiquities; some remarkable objects found in the tomb of King Childeric; the famous vase of the Ptolemys; the celebrated cameo representing the apotheosis of Augustus; the sword of the Order of Malta; the seal of Michael Angelo; the silver disks found in the Rhone in 1656,

called the shields of Hannibal and Scipio; a cabinet of antique cameos and intaglios, executed with exquisite finish; a curious collection of objects from Herculaneum; some highly finished armour, etc.; also a marble bust, by Houdon, of the Abbé Barthélemy, formerly keeper of the medals. (1) Returning to the head of the grand staircase is seen, in the centre of a small square cabinet, the porphyry *baignoire* of Clovis, in which tradition represents him to have been baptised. The English visitor will be not a little amused by a bulletin published at Canton during the late war for the edification of the Chinese, containing a most circumstantial and *faithful* account of the total destruction of the English fleet by the Celestial junks, and winding up with a narrative of the capture and public execution of Commodore Bremer: it is ornamented with a rude coloured engraving of an English frigate and steamer. From this cabinet a door on the left communicates with the

Collection of Manuscripts, arranged in galleries on the first and second floors: those of the first floor alone are open to the public. They consist of about 80,000 volumes, in Greek, French, Latin, Oriental, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. Passing on through the several rooms, the stranger enters a superb gallery, which existed in the time of Cardinal Mazarin. Its length is 140 feet, and its breadth 22. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, divided into compartments. In this gallery are preserved very valuable and curious manuscripts. Among them is a Statement of Receipts and Expenses under Philippe le Bel, in the 14th century, on waxen tablets; the manuscripts of Galileo; letters from Henry IV. to Gabrielle d'Estrées; the prayer-books of St. Louis and Anne of Brittany, and one which belonged in succession to Charles V., Charles IX., and Henry III., and bears their signatures; all beautifully written on vellum, and richly illuminated; the manuscript of Telemachus, in Fenelon's own hand; autograph memoirs of Louis XIV.; a manuscript of Josephus; a volume of 300 pages containing the names of all the victims of Robespierre, etc. The most ancient manuscripts now existing in this collection are some missals of the fifth and sixth centuries. Among the foreign manuscripts are some Coptic, Persian, Indian, Arabic,

(1) It is worthy of observation that, during the pillage of the Revolution, the Royal Library, notwithstanding its valuable collection of gems, medals, coins, etc., was always respected.

Ethiopian, Chinese, Japanese, Siamese, etc., remarkable for their beauty. A collection of autograph letters, of Henry IV., Louis XIV., Turenne, Mme. de Maintenon, Voltaire, Mme. de Sévigné, Racine, Molière, Corneille, Boileau, Bossuet, Mme. de la Vallière, Franklin, Rousseau, are arranged under glass frames for the inspection of visitors. At the extremity of the gallery will be observed a very interesting historic record of the year 781, in Chinese and Syriac, found at Canton in 1628, giving an account of the arrival of Syrian missionaries in China, and of the propagation of christianity in that country in the seventh and eighth centuries. Returning to the end of this gallery, a narrow flight of stairs conducts to a numerous suite of rooms on the entresol, containing the

Collection of Engravings. About 1576, under the reign of Henry III., Claude Mangis, Abbot of St. Ambrose and almoner to the Queen, first conceived the idea of forming a cabinet of engravings. His connection with Marie de Medicis putting him frequently in communication with the Florentines, he enriched his collection with the works of the best Italian engravers. Jean Delorme, physician to the queen, having inherited the collection of the abbot, added it to another collection formed by the Abbé de Merolles, both of which, being purchased by Colbert in 1667, were placed in the rue Richelieu. The abbé's collection comprised 440 volumes, containing about 125,000 prints, and to this were afterwards added other acquisitions—that of Gaignières, in 1711; of Beringhen, in 1731; of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. The number of plates at present composing the cabinet amount to 1,400,000, contained in 8,000 volumes or portfolios. In the first rooms are exhibited the principal productions of the engravers from the 15th century down to the present time. The 15th century is represented by the works of 16 engravers; among which may be remarked an anonymous piece, of the date 1400, as well as the productions of Mazo Finiguerra, Martin Schouganer, and Israel Van Mechen. The engravers of the 16th century whose works are exhibited here are 14 in number, comprising Albert Durer, Marco Raimondi of Bologna, etc.; besides a piece curious as being the production of Jean Duret, the first French engraver, born in 1485. Fifty-one engravers, among whom are some of the celebrated painters of Germany and Italy, as well as some French engravers of merit, form the historical series for the 17th century, and their works include some magnificent plates of the age of Louis XIV. The series for the 18th and 19th centuries are too numerous and too well known to need description. Persons desirous of examining the

volumes should ask, in the schools of Italy, for the works of Michael Angelo, Raphael, Titian, Correggio, the Carracci, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Rembrandt, Rubens, and Vandyck;—in those of France, Poussin, Le Brun, Le Sueur, and Rigaud. Amongst the foreign engravers, the works of Raimondi, Hollar, Crispin de Pas, Goltzius, Bloemart, and Romain de Hogue; among the French, those of Callot, Duplessis Bertaux, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinck, Audran, Le Bas, Wille, and Moreau. In natural history there are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of paradise of Levaillant, the flowers of Prevost, the lilies and roses of Redouté. The portraits, to the number of 55,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes of various countries and different ages cannot be viewed without interest. The history of France fills 85 portfolios. The topographical collection is very curious and complete, containing about 300,000 maps, charts, etc.; the topography of Paris alone occupies 56 large folio volumes. In the rooms are tables and seats, for those who wish to inspect the engravings. On application to one of the superintendents any volume or portfolio is readily supplied. Descending to the court, opposite to the gateway, and close to the trellis of the garden, is the entrance to the

Gallery of Ancient Sculpture, occupying a room on the ground floor. The most remarkable object it contains is the Egyptian Zodiac of Dendarah, supposed to have formed the centre of the ceiling of a temple. The Bactrian inscriptions, discovered near the Indus, and an ancient dial, found at Delos, will also fix the visitor's attention. Literary persons, well recommended, are allowed to have books out of the library. At certain periods of the year, indicated by an annual programme, lectures are delivered here. (See pages 83, 89.)

Visitors are admitted only on Tuesdays and Fridays, from 1 to 3; students every day except Sundays and holidays. Th is a vacation from the 1st of September to October 15, as al for a week before and after Easter.

In the same street, corner of rue Traversière, stands a mon ment erected by public subscription to the memory of the im mortal Molière, the greatest comic writer that France, or perha the world, ever produced. It consists of a niche with two detach columns on each side, surmounted by a semicircular pedime ornamented with sculpture and dramatic attributes. A statue Molière, in bronze, is placed in the niche on a semicircular ped

stal, in a sitting posture, and in the attitude of meditation. On each side of the statue, and in front of the columns, are allegorical figures with extended wings, representing, one the humourous, and the other the serious, character of his plays, and in the act of looking up at the statue. They each bear a scroll, on which are inscribed in chronological order all the pieces written by Molière. The basement is richly sculptured, and at its foot is an octagonal basin to receive the water, which issues from three lions' heads. The inscriptions are : *A Molière. Né à Paris, le* 15 *Janvier,* 1622, *et mort à Paris le* 17 *Février,* 1673. The monument is 50 feet high, by 20 feet wide, and is in the style of architecture of the time of Louis XIV. The total expense has been 168,000 fr. Its inauguration took place on the 15th January 1844. The Prefect of the Seine deposited a box containing a medal struck for the occasion, an account of the ereotion of the monument, the works of Molière, and a history of his life. Four orations were delivered: by the Prefect, in the name of the city of Paris; by the Director of the Académie Française, by one of the company of the Comédie Française; and by the President of the Subscription Committee. Deputations from the society of Dramatic Artists, Men of Letters, and Students from the public schools, were also present.

Nearly opposite, No. 34, stands the house in which Molière died, on the second floor of which will be perceived a marble slab, bearing an inscription.

The visitor will now proceed, along the Rue St. Honoré, to St. Roch, 296, rue St. Honoré, parish church of the 2d arrondissement.—The first stone of this church was laid by Louis XIV. and the Queen-dowager, Anne of Austria, in 1653; but the works proceeded slowly till 1721, when the financier Law gave 100,000 livres towards the completion of the edifice, which however was not finished till 1740. The original designs for the body of the church were by Lemercier, those for the portal by De Cotte. The approach is by a flight of steps, extending the whole breadth of the church, and famous as the theatre of many a bloody scene during the Revolution. The mob crowded them to see Marie Antoinette led to execution; Bonaparte cleared them of that same mob with cannon during the Directory; and in 1830 a stand was made there against the gendarmerie of Charles X. The portal is adorned with two ranges of columns of the Doric and Corinthian orders, surmounted by a pediment and cross : it is 84 feet in breadth, and 91 feet in height to the summit of the cross. The body of the church is slightly cruciform, with transepts of only a few feet; the length

of the nave is 90 feet, that of the choir 69, their breadth 42; aisles with chapels run along each side. The interior is plain, of the Doric order; the piers of the arches are cased with marble at the base. On one of the pillars that support the organ gallery is a mural monument erected by the Duke of Orleans, in 1821, to the memory of Corneille, who is buried here; on the other is a similar tablet, recording the names of benefactors to the church, and of distinguished persons buried there, whose tombs were destroyed at the Revolution: among them, that of the celebrated Abbé de l'Épée, founder of the deaf and dumb institution. (1) Two chapels in the right-hand aisle, near the entrance, and communicating with each other by an archway, contain the monuments of the infamous Cardinal Dubois, the Dukes de Lesdiguières and Crequi, Mignard the painter, Le Nôtre the designer of the gardens of Versailles, etc., Maupertuis, the Count d'Harcourt, the Maréchal d'Asfeld, etc. The *Chapelle des Fonts*, opposite, contains a group in white marble of the Baptism of Christ, by Lemoine; in the chapel of St. Louis is a curious picture, presented by the knights of St. Louis; in the next, is one of the Virgin appearing to Antonio Botta. The transepts contain 4 statues and two good pictures: one by Vien, the Preaching of St. Denis; the other by Doyen, the Cure of the Mal des Ardens in 1230, through the intercession of Ste. Geneviève. The choir presents little that is worthy of notice, except an organ, which, on days of ceremony, alternates with another larger and of finer tone, erected above the principal door. Behind the high altar is a shrine, of cedar of Lebanon, richly ornamented with gilt bronze mouldings. It rests upon a basement of costly variegated marble, and contains relics belonging to the church. The divisions in which the relics are classed are formed by fluted columns and pilasters. Behind the choir is the Lady chapel, of an elliptical form, ornamented with Corinthian pilasters, and surmounted by a dome painted in fresco by Pierre. On the altar is a group in white marble, by Angier, which formerly decorated the altar of the Val de Grâce. It represents the infant Jesus in the manger, accompanied by the Virgin and Joseph, and is a fine piece of sculpture. The altar is covered with a cloth of fine needlework. Four pictures at the entrance to this chapel are worthy of attention, namely, the Raising of Lazarus, by Vien; Christ raising

(1) In 1841 a fine bust of the good abbé was set up on a pedestal in this church, at the expense of deaf and dumb persons educated at the institution: it plainly *speaks* the gratitude which the tongues of the subscribers cannot express.

the daughter of Jairus, by Delorme; Christ driving the money-changers from the Temple, by Thomas; and Christ blessing little children, by Vien. In the aisle round this chapel are several pictures, of which those most entitled to notice are, the triumph of Mordecai, by Jouvenet; Christ bearing his cross; Isaiah, by Legendre; and St. John preaching in the wilderness, by Champmartin, a valuable painting. Near the sacristy door is a curious little picture, representing the Virgin in glory, and round her 15 scenes of her life and that of Christ. Immediately behind the Lady chapel is that of the Saint Sacrement, which is magnificently decorated in representation of the Holy of Holies of the Mosaic tabernacle: all the ornaments of the Jewish ritual are placed there, and the light of day is excluded by curtains of crimson silk. Still further on is a low vaulted chapel containing the Calvaire, with a figure of Christ by Anguier, that formerly stood over the altar of the Sorbonne. It contains little worthy of remark, except a curious group of the entombment, and a sketch by one of the old masters of the Italian school; also a fine fresco by M. Abel de Pujol of Christ crucified. This church, though not remarkable for any architectural beauty, is the richest in Paris, and is at present distinguished as being the church of the court; the Queen and the Royal family regularly attend divine service here, and on high festivals the mass is celebrated here with great pomp and solemnity. On these occasions, the music and singing are so remarkable that the influx of strangers is very considerable, and often excludes all possibility of entrance.

In the rue d'Argenteuil, behind St. Roch, at No. 18, is the house where Corneille died. It bears a black slab with an inscription, and has a bust of the poet in the court-yard.

The short narrow street which runs from the rue Richelieu, immediately opposite the Théâtre Français, to the rue St. Honoré, in an oblique direction, was in ancient days the site of an interesting historical event. During the career of Joan of Arc, the outer walls of Paris extended to the ground now occupied by this street, still called *Rue du Rampart*, and where stood the ancient gate of St. Honoré. After she had compelled the English to raise the siege of Orleans, Joan led the army to besiege Paris, still in the hands of the English. This spot was chosen as the most favourable for an assault; the Maid of Orleans, coming to the edge of the ditch to sound its depth with her lance, was severely wounded, from a cross-bow; she, however, would not retire, but continued till night to direct the placing of the faggots by which it was to be crossed.

THIRD ARRONDISSEMENT.

On entering this arrondissement by the rue Neuve des Petits Champs, the visitor will find on his left the Passages *Vivienne* and *Colbert;* the latter is the finer, but is to a great extent superseded by the former, which is one of the most crowded in the capital. The greater part of the eastern side of the rue Vivienne was formerly occupied by the hotel and gardens of "the great Colbert." From hence the visitor will proceed to the

PLACE DES VICTOIRES.—This place formed in 1685, by order of the Duke de la Feuillade, was executed by Prédot, after the designs of Mansart. Its form is circular, and its diameter is 240 feet. The architecture is uniform, consisting of a range of Ionic pilasters, resting upon a basement of arcades. In the centre was a gilt pedestrian statue of Louis XIV., in his coronation robes, crowned by Victory, and treading a Cerberus beneath his feet. At the angles of the pedestal, four bronze figures of enslaved nations represented the power of the monarch and the success of his arms. In 1790, these figures were removed. The statue was destroyed on the 10th of August, 1792, and the place took the name of *Place des Victoires Nationales.* The bronze bas-reliefs that adorned the pedestal are still preserved in the Louvre. A colossal bronze statue of General Desaix was erected here in 1806, but was taken down in 1814, and melted to form the statue of Henry IV. The present statue of Louis XIV., which was modelled by Bosio, and inaugurated on the 25th of August, 1822, is a work of much excellence. The monarch, habited as a Roman Emperor, though with the perruque of his own time, and crowned with laurel, is well placed on the horse, which is full of vigour and animation. The entire mass, weighing 16,000 lb., is supported by the hinder legs and tail. The pedestal is decorated with two bas-reliefs, representing the passage of the Rhine by Louis XIV., in 1672, and the monarch on his throne distributing military decorations. Appropriate inscriptions are at each end of the pedestal; and the circular marble pavement on which it rests is surrounded by iron palisades.

At the north-west corner of this place, a short street, bearing the strange name of rue Vide-Gousset, leads to the

ÉGLISE DES PETITS PÈRES, OF DE NOTRE DAME DES VICTOIRES, Place des Petits-Pères, 1st district church of 3d arrondissement. This church, erected in 1656, after the designs of P. Lemuet, stands on the site of one dedicated by Louis XIII. to Notre

Dame des Victoires, in commemoration of his victories, and the capture of La Rochelle, and served as the chapel to a community of bare-footed Augustin monks. (1) The form of the edifice is a Roman cross; its length is 133 feet, its breadth 33, and its height 56. The portal, built in 1739, after designs by Cartaud, presents pilasters of the Ionic and Corinthian orders. The interior is of the Ionic order, without aisles; the nave has on each side 6 chapels, in which may be seen the small oratories of the superiors of the religious community; also the tomb of the celebrated composer Lulli. Around the choir is some richly-carved wainscoting; and above, nine large paintings by Vanloo, of much merit. That over the altar represents the Virgin seated on clouds, and Louis XIII. prostrate presenting the plan of the newly erected church; the others relate to the life of St. Augustin. During the Revolution this church was used as *the Exchange*. The buildings of the convent now contain the mairie of the arrondissement, and a small barrack for infantry.

Opposite is the FONTAINE DES PETITS PÈRES, constructed in 1671. It bears the following inscription, by Santeuil:

Quæ dat aquas, saxo latet hospita nympha sub imo;
Sic tu, cum dederis dona, latere velis.

In the rue Notre Dame des Victoires is the immense coach-establishment of the *Messageries Royales*, communicating with the rue Montmartre; in which latter street, at No. 144, is the

MARCHÉ ST. JOSEPH, a daily market, built in 1813 and 1814, on the site of a chapel dedicated to St. Joseph. At No. 166, is the

FONTAINE DE LA RUE MONTMARTRE, standing against a house, and surmounted by a pediment. At No. 176, is the

HÔTEL D'UZES, built by Le Doux, and remarkable for the arch which forms the entrance. It now belongs to Baron Delessert, the banker, and is one of the finest hotels in this quarter.

From hence the stranger will pass on to the Boulevard Poissonnière. On his right hand, at the southern end, is the *Bazar d'Industrie Française*, a general repository of wares *à prix fixe;* near which, at No. 23, is the

HÔTEL DE MONTHOLON, a building of the Ionic order, now used as a carpet-warehouse.

This Boulevard, not having been deprived of its fine trees by

(1) This community was called "Petits Pères," because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the antechamber of Henry IV., the king said, "Qui sont ces petits pères-là?" from which time they retained the name.

the revolutionary axes of 1830, presents a most picturesque appearance. It joins the boulevard Bonne Nouvelle.

Here stand *les Galeries du Commerce*, which in external appearance resemble a small Italian palace, and present one of the most commodious places of business in the capital. The building is divided into three storeys of well-supplied and cheap shops, and will amply repay a visit to its spacious furniture ware-rooms, picture-bazaar, etc. In a sunken storey underneath the shops of the ground floor, is a provision-market, which in winter is lighted with gas. At No. 14 is the gaudy *Maison du Pont de Fer*, with its iron bridge connecting the back and front buildings with the boulevard. It is composed of shops, warehouses, merchants' counting-houses, and a splendid café; and close by is the Theatre of the *Gymnase Dramatique*. (See *Theatres.*)

From this Boulevard, the stranger should pass by the rue Poissonnière into the rue Montorgueil, where he will find the Passage du Saumon, the longest in Paris, famous for an insurrectionary fray in 1832, and the *Rocher de Cancale*, the most celebrated restaurant in Paris.

HÔTEL DES POSTES (*General Post Office*), rue Jean Jacques Rousseau.—This hotel, built by the Duke d'Épernon, occupies the site of a large house belonging to Jacques Rebours, procureur de la ville in the 15th century. Barthélemi d'Hervart, comptroller-general of the finances, having succeeded to the duke, made some additions, and spared no expense to render it a magnificent habitation. It was distinguished for several works of Mignard and Bon Boullogne. Subsequently it bore the name of d'Armenonville, till purchased by the government, in 1757, for the General Post-Office. The buildings connected with this establishment have been much enlarged, and a handsome front added in the rue Coq Héron. It includes several courts, in one of which the mails, each having its own particular arcade, are packed every evening previous to starting, from a trap-door in the floor of the room above. The whole building is well arranged: strangers are admitted into the courts, but not into the offices. It is but justice to add that very great improvements, both in the foreign and internal regulations of the Post-office in Paris and in the provinces, have been of late effected, through the indefatigable exertions of M. Conte, the able director in chief. (For postages, etc., see page 12.)

At the eastern end of the rue Coquillière, is

ST. EUSTACHE, parish church of the third arrondissement.—

This church, the largest in Paris except Notre Dame, stands on the site of a chapel of St. Agnes, which existed as early as 1213. It was begun in 1532, and, according to an old inscription to the left of the grand entrance, was consecrated in 1637. In the Lady chapel is a tablet stating that Pius VII. blessed it in 1804. This church is cruciform. Double aisles encompass the nave and choir; and a small tower rising from the intersection of the nave and transept is used as the station of a telegraph. The portico of the church is of much later date than the rest of the building, having been erected by Mansart de Jouy in 1754, but not completed till lately. It consists of two ranges of columns, Doric and Ionic, the latter supporting a pediment. At the northern end is a campanile ornamented with Corinthian columns; a corresponding one, designed for the southern end, has never been built. This front harmonizes very badly with the rest of the edifice, which is an impure or mixed Gothic, exhibiting in many respects deviations, during the lengthened progress of construction, from the original plan. The general interior is massive and imposing. The arches of the nave, choir, and vaultings, are all circular, except in the termination of the choir, where the lower arches are pointed, and the vaulting ones elliptical. In the Lady chapel, too, there is a bold and very flat elliptical arch at the junction of its roof with that of the aisles. The arches of the nave and choir are lofty; above them is a triforium gallery with pairs of arched openings, and, above this, large and lofty clerestory windows run round the church. At the northern and southern ends of the transepts are circular windows of ample dimensions. The vaulting of the whole ceiling is elaborate, and the ribs rest upon Corinthian capitals. In the front of the piers, however, the principal vaulting-ribs are continued to the pavement; while on the sides are three series of columns. The tracery of the windows is variform, some representing fleurs-de-lis, others having heart-shaped compartments, and other devices. The outer aisles have ample windows, and chapels corresponding to each compartment of the nave or choir. The Lady chapel has been much altered from its original state, and has lost its elaborate pendent and open-worked key-stones, which form a remarkable feature of the vaulting of the rest of the church, In this chapel is Colbert's tomb, a sarcophagus of plain black marble, bearing a kneeling figure of the statesman, with two female figures at the base, admirably sculptured by Coysevox. Under the choir is a subterranean chapel dedicated to St. Agnes. A little of the painted glass of the choir remains, but is not re-

markable: the interior contains few paintings of any great merit, but has a handsome altar service of silver candelabra, and a very fine-toned organ. The exterior is well known for its elaborate northern and southern door-ways, the mouldings of which bear niches for saints, with small black marble pillars, and are sculptured with the greatest delicacy. Bold flying buttresses resting on double arches support the upper walls of the edifice, and *gargouilles* jut out all around from above the aisles. The total length is 318 feet, breadth at the transepts 132 feet, height 90 feet. Many distinguished persons have been buried here. Among them Voiture, Vaugelas, Lafosse, Homberg, the Maréchal de la Feuillade, Admiral de Tourville, and Colbert. On the principal festivals this church is much thronged by amateurs of sacred music.

Behind this church is the FONTAINE DE TANTALE, at the point formed by the rues Montmartre and Montorgueil.—In a niche with a pediment, containing the Imperial eagle, is a head of Tantalus, sculptured above a shell, which pours water into a rich vase, and thence into a semicircular basin.

FOURTH ARRONDISSEMENT.

The stranger may enter this arrondissement by the Palais Royal, where he will begin by the rue Montesquieu, and the Passage Véro-Dodat, one of the best in Paris. This will lead him to the great establishment of the diligences of *Laffitte, Caillard, et Cie.*, rue de Grenelle. Thence he passes into the rue St. Honoré, where he will perceive

The ORATOIRE.—This spacious church was built for the *Prêtres de l'Oratoire*, in 1621, by Lemercier; but that community having been suppressed at the Revolution, it was used for public meetings of the Quartier, until 1802, when it was ceded to the Protestants of the Confession of Geneva. The entrance, approached by a flight of steps, is ornamented with Doric columns and pilasters, above which is a range of four Corinthian columns, crowned with a pediment. The interior is of the Corinthian order; the roof is rich, and the galleries are fronted with balustrades. Service is performed here every Sunday in French at 12½.

The FONTAINE DE LA CROIX DU TIROIR is at the corner of the rues de l'Arbre Sec and St. Honoré. This fountain, first erected in the time of Francis I., was rebuilt by Soufflot in 1775. Each front is adorned with pilasters wrought in stalactites and shells.

Between the windows of the first storey is a nymph, by Jean Goujon, pouring water into a basin.

The rue de l'Arbre Sec, so called from the gibbet, " arbre sec," being sometimes erected here, crosses the rue des Fossés St. Germain l'Auxerrois. Here, at No. 14, is the house (now much altered), formerly called

The Hôtel Ponthieu, in which the Admiral Coligny was murdered on St. Bartholomew's day, in 1572. (1) The particulars of that wholesale massacre are no doubt well known to the reader.

Returning into the rue de l'Arbre Sec, the visitor will pass on to the east end of

St. Germain l'Auxerrois, parish church of the fourth arrondissement.—A church was founded on this spot by Childebert

(1) It is worth mentioning that it was long erroneously believed, on the authority of Voltaire, that the admiral lived in the Hôtel Montbazon, 18, rue de Bethizy. The rue des Fossés St. Germain l'Auxerrois formerly bore the name of the rue de Béthizy, and, previously to 1536, was called the rue au Comte de Ponthieu. The original title-deeds of this house, No. 14, are still extant, by which it is clearly proved that the admiral was possessor of it, and resided in it on the night of his decease. It was afterwards purchased by the Grand Chancellor of France, Dubourg, and subsequently by the Duke de Montbazon; and it was from this latter circumstance that Voltaire's expression of Coligny having been killed in the Hôtel Montbazon was derived. The old Hotel Montbazon is at 18, in the present rue de Bethizy, and still bears marks of the architecture of an early period. It is partly tenanted by a restaurateur, who has affixed to it, as a sign, "Le Grand Amiral," and for a long series of years it has been shown to the public as the dwelling-place of the unfortunate leader of the Protestants, whence his body was thrown out into the court or street. Some of the most appalling scenes of that murderous night were no doubt enacted near this latter hotel. In it in after times lived the beautiful Duchess de Montbazon, who was loved so tenderly by the Abbé de Rance, whom she admitted at all times to her apartment by a secret staircase. The abbé having been absent on a journey of some weeks, returning to Paris, hastened at once to the residence of the Duchess. He mounted the staircase, opened with a private key the doors that led to her apartment, and, rushing into her salon, found—her head placed in a dish on the table, and several surgeons busily engaged in embalming her body. This shocking spectacle had such an effect upon him, that he instantly left Paris for the convent of La Trappe, shutting himself up in it for the remainder of his days, and was known as the most severe disciplinarian of that rigid order. In the hôtel No. 14, rue St. Germain l'Auxerrois, and in the very room, it is said, wherein Coligny was murdered, Sophie Arnould, the witty actress, first saw the day in 1740. It was then called the Hôtel Lisieux. In 1747, the same room was occupied by the celebrated painter Vanloo, of the Royal French Academy.

in honour of St. Vincent; and, according to the accounts transmitted to us, is said to have been of a circular form. This edifice was, however, sacked and destroyed by the Normans in 886. A monastery was established here, and the church rebuilt by King Robert in 998, at which time it was dedicated to St. Germain l'Auxerrois. The ecclesiastics of this religious house were afterwards formed into a regular college or chapter, and in latter times it became celebrated for a school attached to it; the glory, however, of which was eclipsed by the foundation of the Sorbonne. The number of clergy attached to this chapter was upwards of 40, and there were at the beginning of the 18th century 50 other priests dependent upon the church and officiating in the parish. The privilege of independent jurisdiction was also possessed by this society until 1744, when the chapter was united to that of Notre Dame. This parish, as it included the Louvre and the Tuileries, was long considered the royal parish, and the church was frequently the object of the munificence of the crown. During the horrors of the Revolution the edifice escaped with little damage, and might have remained so until the present day; but that on the 13th February, 1831, an attempt having been made to celebrate in it the anniversary of the death of the Duke de Berri, a tumult arose, and every thing within the church was destroyed. The mob was with great difficulty prevented from pulling it down; and as a consequence of this commotion, on the same and following day, the archbishop's palace, adjoining Notre Dame, was attacked and completely devastated. The church was then shut up, and remained so till 1838, when it was again restored to public worship, and a thorough restoration of the edifice commenced, which is not yet completed. It was once the most sumptuously adorned church in Paris; being within the precincts of the court (the *Paroisse Royale*), the painters and artists in vogue vied in adorning it. Among other improvements, that of lowering the ground, so as to bring to view the steps leading to the portico, is not the least important; in doing which great quantities of human bones, with several stone coffins, etc., were found, relics of the old cemetery. A gallery has lately been erected inside and over the north-eastern doorway, which last is well worth the visitor's attention from its rich exterior ornaments. Many interesting historical events are connected with this edifice, and of these one deserves particular mention. It was from its belfry that the fatal signal was given and responded to from the Palais (now *de Justice*) for the commencement of the massacre on the eve of the Fête of St. Bar-

thélemi, 23d August, 1572: the bells of this church tolled during the whole of that dreadful night. From a house that stood near the cloisters that once surrounded this church, a shot was fired at the Admiral de Coligny, a short time previous to that memorable tragedy. Here, too, in after times, the beautiful Gabrielle d'Estrées lodged for a while, and died in the house of the dean. The cloister of St. Germain l'Auxerrois had, moreover, been famous in the history of France as early as 1356; it was within its precincts that Étienne Marcel, Prévôt des Marchands, stirred up his formidable insurrection. The church is cruciform, with an octagonal termination, and a tower at the intersection of the nave and transepts. A double aisle incloses both nave and choir; and in front of the western doorway a porch extends the whole width of the nave. The dates of the various parts of this edifice are uncertain. Nothing remains of the original work: the earliest portion now existing is the western doorway, the plan and sections of which show it to be copied from one of the 13th century, and to have been erected in the 14th. The porch was erected in 1431-7, by Jean Gausel, maître-tailleur de pierre, at a cost of 960 livres; the other parts of the church are said to have been built previously during the regency of the Duke of Bedford. The architecture, however, of the chief part of this edifice, as it now stands, is of the latter end of that century. The north aisle of the nave is said to have been built in 1564: the gallery of the communion in 1607, the high altar in 1612, and the tower in 1649. The principal parts that are worthy of notice are, besides the western porch and doorway, the magnificent doorways of the northern and southern transepts, and the open-worked battlement that ornaments the upper wall of the outside of the aisles, and passes nearly round the church. *La Chapelle des Morts*, on the right, near the sacristy, is worthy of remark, as well as the carved oak, that principally which represents the Resurrection. Some fine pictures, lately given by government, will attract the eye of the visitor, as will also the modern stained glass windows, which are beautiful. No traces exist of the cloisters of this church. In a small street to the south, a turret of the 15th century is seen at the corner of a house, which once belonged to the ecclesiastics; and the *Quai* and *Place de l'École* preserve by tradition the name of the school of St. Germain l'Auxerrois.

The PLACE DE L'ÉCOLE is a small square, only remarkable for a little fountain in the middle, consisting of a square pedestal rising out of a circular basin, and supporting a vase. The

water issues from four lions' heads at the base of the pedestal.

From hence the visitor, passing along the rue de la Monnaie, and the rue de Bethizy, will find at No. 11, rue des Bourdonnais, a new building replacing those of the

Hôtel de la Trémouille, commonly called the *Maison de la Couronne d'Or.*—This was a curious monument of the architecture of the 14th century. It was purchased in 1363, by the Duke of Orleans, brother to King John. A Gothic turret staircase to the left on entering was very remarkable; and has, with a few other fragments, been deposited at the Palais des Beaux Arts. The destruction of this fine old edifice was felt by the antiquary, the artist, and the man of taste, as there was perhaps no ancient building in Paris the ornaments of which were executed with greater delicacy.

Returning to the rue de Bethizy, and proceeding onwards to the rue and place du Chevalier du Guet, the *Mairie* will be seen at No. 4 in the latter street, and the stranger, after having passed over some of the most historic ground of Paris, will enter, by the narrow rue Pierre Gasselin, the rue St. Denis, and on the right will observe the

Place du Chatelet.—Here was the site of the Châtelet, the court of justice as well as the prison of Paris, during the middle ages. The tribunal was suppressed at the Revolution, and the building destroyed in 1802. What the capital has lost by the demolition of one of its most interesting monuments has scarcely been gained by the formation of the present square, which presents three sides of 220 feet, and, in the middle, contains a fountain, erected in 1808 after the designs of M. Bralle. This fountain consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet in elevation, in the form of a palm-tree. Upon the pedestal are four statues, representing Justice, Strength, Prudence, and Vigilance, which join hands and encircle the column. The shaft is divided by bands of bronze gilt, inscribed with the names of the principal victories of Napoleon. At the angles are cornucopiæ terminated by fishes' heads, from which the water issues; while on two sides are eagles encircled by wreaths of laurel. Above the capital are heads representing the Winds, and in the centre a globe, which supports a gilt statue of Victory.—The chamber of notaries occupies the house No. 1, upon the Place du Châtelet, where houses and landed property are sold by auction.

The visitor may inspect the

Bureau des Marchands Drapiers, 11, rue des Déchargeurs.—This edifice was once the hall of the drapers' company. It was

erected about the middle of the 17th century, and now is the Dépôt Général des Bonneteries (hosiery, etc.) de France.

No one should pass by the eastern end of the rue St. Honoré, without recollecting that the house No. 3 is that in front of which Henry IV. was assassinated by Ravaillac. The street was exceedingly narrow at that time, and the assassin, mounting upon a large guard-stone that stood against the wall, was able to reach the royal person. The bust of the monarch is to be seen on a bracket in front of the house, at the second storey.

Immediately behind the rue de la Ferronnerie, lies the

MARCHÉ DES INNOCENTS, an immense area, formerly the burying-ground of the church of the Innocents, which stood at the eastern end of the present market. The accumulation of human remains during 8 or 9 centuries in this ground had become so serious an evil that, in 1786, they were all transferred to the Catacombs, and the soil being entirely renewed, a market was erected. The peasants and cultivators in the neighbourhood of Paris arrive here every morning from 12 to 2 with their fruit and vegetables, and from 4 till 9 wholesale dealing is carried on. After that hour they are obliged to leave, and are replaced by retail dealers who establish themselves under the sheds, which, in four divisions, surround the market, or round the fountain, in the middle. This fountain, constructed by Pierre Lescot in 1551, at the corner of the rue aux Fers, and sculptured by the celebrated Jean Goujon, who was shot during the massacre of St. Bartholomew, while working at one of the figures, was removed to its present situation in 1786. It originally consisted of only three sides: the fourth, or northern side, was added by Pajou at the time of its removal. Four arches, the piers of which are faced with Corinthian pilasters, crowned with a sculptured frieze, attic, and, in each centre, a small pediment, support a small dome; in the midst stands a vase, out of which the water falls in a triple cascade into stone receptacles attached to the basement, and resembling antique baths. Four recumbent lions of rude form are at the corners of the base spouting water, and round the whole is a large square basin, approached by a flight of steps. The height is 42 feet. On each of the four sides is the inscription—FONTIUM NYMPHIS. The following distich, by Santeuil, was restored in 1819:

Quos duro cernis simulatos marmore fluctus,
Hujus nympha loci credidit esse suos.
1689.

It is a valuable monument of the *Renaissance des Arts.*

At the western end of this market stands a low long building, reaching back to the rue de la Tonnellerie, used as a *Halle aux Draps*, or cloth-market. It was constructed in 1786, on the site of a more ancient one, and is 400 feet in length. It has two divisions, one for linen, the other for woollen cloths, and is open every day for the sale of the latter, and, for the former, on three consecutive days from the first Monday of every month. On the southern side of it is the *Marché des Herboristes*, where fresh medical herbs are sold every Wednesday and Saturday: dried herbs, leeches, etc., are to be had in the adjoining shops. On the northern side, and in the rue de la Petite Friperie, is the *Marché aux Pommes de Terre et aux Oignons*.

A little to the north of these markets stands a triangular building, which is the *Marché au Beurre, aux OEufs, et au Fromage*. It was erected in 1822, and is open every day from 6 to 11 in summer, and from 7 to 11 in winter. Opposite to it will be found an open space, with rows of sheds, where butter is also sold. To the north is the *Marché au Poisson*, an oblong edifice supported by pillars, paved with stone, well drained, and abundantly supplied with water. The wholesale market is open from 3 to 9 in the morning during the summer, and from 4 to 9 in the winter.

Eastward of the above, although not in the same arrondissement, the visitor will find the *Halle aux Cuirs*, for the sale of all kinds of leather, in the rue Mauconseil, No. 34. It was built in 1784 on the site of the Hôtel de Bourgogne, where the Confrères de la Passion gave dramatic representations. Westward of the Marché au Poisson is the rue de la Tonnellerie, one of the most curious in the capital. An open passage runs through the ground floors of some of the houses, which are almost entirely tenanted by dealers in second-hand furniture, rags, cloth, etc. In this street the *Marché au Pain* is held every day, and is supplied chiefly by bakers from the suburbs, who are allowed to sell their bread here on condition of its being cheaper than the bread made and sold by the bakers of Paris. (1) This they are enabled to do from the difference of the price of labour in the outskirts and within the walls. At the southern end, leading into the rue St. Honoré, is a house, No. 3, erected

(1) Bread is now sold in Paris by weight, and the price is fixed on the 1st and 15th of every month by the Prefect of Police, who of late has enjoined its sale by kilogrammes and portions of kilogrammes; at the same time making it imperative on the baker to weight it in the presence of the purchaser. This law, however, finds some difficulty in the execution, from interest on one side and indolence on the other.

on the site of that in which Molière was born, and which was held by his father, valet-de-chambre and upholsterer to Louis XIV. In the front of the house is a bust of the great comic writer, with an inscription commemorative of his birth in 1622. The stranger will do well to continue his walk from the rue de la Tonnellerie into the rue des Prouvaires, where he will find a large retail market, fitted up with sheds, etc., but having a mean appearance. It is not in the same arrondissement with those just described, but, being near, may be visited at the same time. It is known as the *Marché des Prouvaires.* The markets collected about this spot are in their respective lines the principal ones of the Capital, and retail dealers as well as many housekeepers from all quarters of the town resort here every morning to make their purchases. Napoleon intending to unite the principal markets, or *halles*, in an immense square of 100 acres, in 1811, ordered the demolition of all the streets and houses between the Marché des Innocents and the Halle au Blé; the space occupied by the Marché des Prouvaires was however the only part cleared. The project was abandoned after the events of 1814. It is to be hoped that this magnificent idea will yet be carried into execution.

Passing from the Marché des Prouvaires into the rue des Deux Écus, the stranger will find streets leading to the

Halle au Blé, a vast circular building, where the wholesale dealing in all sorts of grain and flour is carried on. The site of this edifice was formerly occupied by the *Hôtel de Soissons*, built by Bullant for Catherine de Medicis, in 1572. That hotel was destroyed in 1748, and the present *Halle*, commenced in 1763, was finished in 1767, after the designs of Le Camus de Mesières. The hall is 126 feet in diameter, and the roof, formed by concentric circles of iron, covered with copper, has a round skylight 31 feet in diameter in the centre. It was erected by Brunet in 1811, in place of a wooden one accidentally destroyed by fire in 1802, and is reckoned a chef-d'œuvre of its kind. The hall was originally intended to be open to the air; but the surrounding granaries not being found capacious enough, it was roofed. An arcade of 25 arches passes round the inner area; behind this arcade, under the double vaulted roofs supporting spacious galleries overhead, are piled the sacks of flour; the centre contains sacks of unground grain. There are here 24 bureaux of flour and meal factors. The whole can hold 30,000 sacks, but the average quantity is much less. Two curious double staircases lead to the granaries above, which are worth visiting to obtain a just idea of the vastness of the place. The

visitor, by placing himself immediately under the centre of the skylight over the middle area, and speaking loudly, will find a remarkable *echo* in the building. On the southern part of the exterior is a Doric column erected in 1572, by the famous Jean Bullant, by order of Catherine de Medicis, and is the only relic of the Hôtel de Soissons. It is 95 feet in height, and was built for astrological purposes; it contains a winding staircase, ornamented with bas-reliefs, representing trophies, crowns, the letters C and H interlaced, broken mirrors, etc., emblems of the widowhood of that princess. A very ingenious sun-dial has been placed on its shaft, and from the pedestal a fountain pours forth its waters. For permission to see the interior of this column apply to the porter, on the north side of the building. (See p. 116.)

The rue du Bouloy, famous for its waggon and diligence offices, and the rue Coquillière, will lead to the rue Croix des Petits Champs, and so to

The BANQUE DE FRANCE, which stands in, and occupies one side of, the rue de la Vrillière.—It was formerly the hotel of the Count de Toulouse, and was erected by Mansard, for the Duke de la Vrillière, in 1720. In an architectural point of view it possesses little interest; the court is surrounded with buildings of the stately style prevalent at the time of its erection, the entrance is under a gateway with Ionic pilasters, surmounted by statues. Its spacious apartments were formerly gorgeously decorated. The easel pictures of a gallery formed by the Count de Toulouse were destroyed at the Revolution, but the ceiling, which is very beautiful, remains. (See p. 110).

FIFTH ARRONDISSEMENT.

This arrondissement is divided into two distinct parts. The stranger is recommended to begin with that north of the Boulevards. The first object which will meet his eye, at the entrance of the rue du Faubourg St. Denis, is the

PORTE ST. DENIS.—This triumphal arch, which stands upon the site of the Porte St. Denis, built under Charles IX., was erected by the city of Paris in 1672, after the designs of Blondel, to celebrate the rapid victories of Louis XIV., who, in the space of two months, subjected forty towns and three provinces to his dominion. It is 72 feet in height; the principal arch is 25 feet wide, and 43 in height, and in the piers are two arches, 5 feet in breadth by 10 in height. Over the lateral arches are pyramids in relief, which rise to the entablature, and are sur-

mounted by globes bearing *fleurs-de-lis* and crowns. Their surfaces are sculptured with military trophies, and on those next the city are colossal figures; on one side representing Holland, as a woman sitting upon a dead lion; on the other the Rhine, as a river god holding a rudder. Those on the side next the faubourg have *lions couchants* and trophies, instead of colossal figures. Above the arch is a bas-relief, representing Louis XIV. on horseback, crossing the Rhine, at Tolhuis; on the frieze, in bronze letters, is LUDOVICO MAGNO. The bas-relief of the opposite side represents the taking of Maestricht. In the spandrils of the arch are figures of Fame, and on tablets placed under the pedestals of the pyramids are four inscriptions by Blondel. Girardon was at first charged with the sculpture, but, being called to Versailles, it was executed by Michael Anguier. This monument, which is considered one of the finest works of the age of Louis XIV., both for the harmony of its proportions and the execution of its parts, was in such a state of decay at the beginning of the present century, as to threaten total ruin. Its repair was undertaken, and ably executed, by Cellerier, in 1807. Both this monument and that of the Porte St. Martin are famous for the sanguinary contests which took place around them in July 1830.

On passing up the rue du Faubourg St. Denis, the visitor will find, on the left hand, at No. 117, the ancient convent of the Lazarists, or Priests of the Mission, now converted into a prison for female offenders. (See *Prisons*, etc.) It was once a place of much celebrity, and, in remote times the remains of the kings and queens of France were conveyed to the convent of St. Lazare previous to being transported to St. Denis. The coffin was placed between the two gates of the edifice upon a tomb of state, where it was surrounded by all the prelates of the kingdom, who after chaunting the service of the dead, sprinkled holy water over it. Opposite, at No. 112, is

The MAISON ROYALE DE SANTÉ, an excellent institution, in which invalids not able to procure proper attendance at home are received at moderate rates, varying from 3 fr. to 6 fr. per diem, medical attendance, surgical operations, etc., included. The utmost care is paid to the comfort of the patients; and the institution is well worthy of imitation in other countries. Physicians: Drs. Duméril and Hervez de Chegoin; Surgeon, M. Monod; Consulting Surgeons, Messrs. Marjolin and Sanson. It contains 175 beds. The number of patients admitted annually is about 1500, and the average mortality 1 in 7,25. (See *Hospitals*.)

A street leads hence to the

FOIRE ST. LAURENT.—This market has been built on speculation by a company, and is intended for the supply of this part of the capital, where no other good market exists. It is of elegant design, in the form of a parallelogram of two storeys, with covered galleries, and a fountain in the centre of the court. The whole is covered, an ingeniously-constructed roof of glass extending over the central court. It is worthy of being visited.

From this market the stranger will go to

ST. LAURENT, parish church of the 5th arrondissement, Place de la Fidélité, and rue du Faubourg St. Martin.—This church was built in 1429; enlarged in 1548; in great part rebuilt in 1595; the porch, and probably the Lady chapel, were added in 1622. It is cruciform, with double aisles and a circular termination, intersected by an elliptical Lady chapel. On the exterior a *gridiron*, the instrument of St. Laurence's martyrdom, carved on the front; a tower with a circular turret on the northern side; some finely-worked tracery of late date over the northern door-way, and the western front, will be noticed. Within, the most ancient part of the church is the northern aisle of the choir, where the key-stones of the vaulting-ribs are boldly sculptured. The nave and choir contain nothing very striking, except some compartments over the arches of the latter, marking the transition from one style to the other. The key-stones of the vaulting-ribs of the nave are the most remarkable architectural ornaments of the church; they are deep pendent masses of stone, sculptured into groups of figures, fruit, etc. There is no triforium gallery, but large clerestory windows with plain tracery. The dome of the Lady chapel is painted in fresco, and adorned with Ionic pilasters. There is a painting, of the modern school, of the patron saint dragged to punishment. Madame Le Gras, who, with St. Vincent de Paule, founded the order of the Filles de la Charité, and died in 1660, was buried in this church. In front of the eastern end of the church is the

HOSPICE DES INCURABLES (*Hommes*), 34, rue des Récollets, and 150, rue du Faubourg St. Martin.—This hospital was established in the ancient convent of the Récollets in 1802, when the Hôpital des Incurables was appropriated to females only. The buildings are spacious and airy, and have an extensive garden attached to them. The number of men admissible into this house is 400, male children, 70. About 30 of the old men work for their own benefit. The children, whose state admits of it, are encouraged to occupy themselves in different trades; on attaining the age of 20 they are sent to Bicetre. Dr. Duplay visits this *hospice*, and the inmates are attended to by the *Sœurs de Charité*.

Strangers are readily admitted every day, except Sundays and festivals, from 10 to 4.

Between this hospital and the Canal St. Martin, is a large charcoal-market. The stranger should now cross the canal, and proceed to the

HÔPITAL ST. LOUIS.—An alms-house or hospital existed here from very remote times, which, being taken under the protection of St. Louis, was enlarged and called after him. The present establishment, founded by Henry IV. in 1607, on the representation of the President Harlay, was erected after the plans of the architect Villefaux. It is a fine specimen of the architecture of that time, occupying a quadrangle of 360 yards by 240, with lofty pavilions in the centre and angles. A spacious yard and gardens, with all the requisite offices, enclosed by a wall and fosse, surround the central edifice. This hospital was originally designed for the treatment of cutaneous diseases, but the increasing population of the neighbourhood determined the general council to appropriate wards for the admission of general disease, surgical and medical. It is now one of the largest hospitals in Paris, containing 800 beds, with a justly-celebrated establishment of medicated and mineral baths. The wards are 144 feet in length by 24 in breadth, and are 11 feet high on the ground floor, and from 20 to 25 on the upper. The average number of patients is 8,500, and the mortality 1 in 19.71. 25,000 persons annually avail themselves of the baths, and in a single year 140,000 baths have been served. Adjoining is a small chapel, the first stone of which was laid by Henry IV.; a gas-apparatus for lighting the whole of the establishment; and a house for the *Dames de St. Augustin,* 20 in number, who attend upon the sick. The bones taken from the meat consumed are boiled in cylinders of steam, and the gelatinous matter extracted furnishes 200 litres of soup for every 60 lb. of bone. The bathing department is worth inspection. In a long room, 50 baths, supplied by the same pipes, produce all the mineral waters capable of being imitated, particularly those of a sulphureous nature. In an adjoining room is a large vapour bath, admitting by distinct entries eight patients at the same time. Another, of a different construction, with douches, etc. Gratuitous advice is given by the medical men to the poor. Physicians, Drs. Devergie, Gibert, Emery, Lugol, and Cazenave; Surgeons, Jobert, and Boyer. The hospital is said to have derived its name from having been originally devoted to persons infected with the plague, of which St. Louis died at Tunis, in 1270. Strangers are readily admitted.

The visitor on leaving the Hôpital St. Louis may proceed, but

from the disgusting sights he would witness he is by no means recommended to do so, to the

Boyauterie de Montfaucon, which lies a little outside the Barrière du Combat, at the foot of the *Butte de Chaumont*. This hill is composed of nearly the same geological formations as the heights of Montmartre, and for a long time has been quarried also. Near the quarries was formerly a mound, on which stood gibbets; the bodies of the criminals were left to decay in a charnel-house underneath. Since the abolition of this place of execution, about the beginning of the last century, so admirably described in the *Notre Dame de Paris* of Victor Hugo, the contents of all the sewers of the houses of Paris have been deposited here: and it is now the spot where most of the night-carts of Paris are emptied. A raised causeway of stone advances between two black and deep reservoirs: along the edges of this the carts, which are enormous tuns placed on wheels, are arranged, and empty their contents into a shelving trough placed a little below the causeway, from whence, after much raking and examination, they fall into the upper reservoir. Men remain here whole days searching for money, jewels, and other valuable articles, which may chance to be found in the sewers, and are sometimes very successful in their search. The contents of the upper pool drain into the second, and from thence into three others successively; the water escapes, and the solid sediment is cut out and used for manure. By the sides of the upper pool are slaughter-houses for horses, where most of the worn-out animals of the capital are brought, and where after they are killed the different parts of their bodies are carefully cut up and separated for purposes of manufacture. The skins, the bones, the blood, and the flesh, are sold for different economical purposes, and considerable profit is made by this trade. About 16,000 horses, dead or alive, are annually brought to this place. The existence of these establishments, and of the receptacles before mentioned, on such a large scale, and in the immediate vicinity of the town, is a very serious nuisance. Several attempts have been made to remedy it, and the municipality of Paris intend to abolish it, but nothing has yet been definitively settled as to the manner or place of its removal. Some spot in the vicinity of the capital will, however, no doubt be fixed on. *Absorbing wells* are now being tried in different places, and have promised more favourable results. A new system for utilizing the dead bodies of horses has also been applied with success. Immediately after the animal is killed, and the skin taken off, all the other parts of the body

are put into iron cylinders, into which steam is then forced, and the whole kept at a high temperature until all the gelatinous matter is extracted. The effluvium is thus prevented, and the matter extracted, as well as the refuse, is found to be very valuable for agricultural and other purposes. If the visitor is tempted to visit Montfaucon for the purpose of witnessing its disgusting uses, and the myriads of rats that are its principal tenants, he will be sensibly reminded of his approach to the place long before he is in sight of it. It most injuriously affects the atmosphere of the whole neighbourhood, and indeed of distant quarters of Paris, according to the direction of the wind.

On the northern bank of the Canal St. Martin is the

Entrepot des Sels, lately removed hither from the Boulevard Beaumarchais. The principal store is of great size, and about 9,000,000 lb. of salt issue hence for the annual consumption of the capital. Opposite to it, on the southern bank, are the other *greniers* of the *Douanes de Paris*, as well as the

Entrepot de la Compagnie des Douanes, Place des Marais.— This establishment, erected in 1834, by a joint-stock company, for the reception of goods in bond, consists of a spacious area bordering the Canal St. Martin, in which, besides sheds, are two large warehouses 250 feet in length, with a covered court between, for stowage. They are built of stone with brick arches; all the wood work is of oak. Each building consists of four storeys, and is perfectly dry and well kept. Sugar, coffee, foreign wines, drugs, jewels, wool, cotton, etc., are the principal goods stored here; they pay a moderate duty for warehouse-room, and if not removed in the space of three years are sold to defray the expenses, the surplus being remitted to the owners of the goods. Adjoining to the warehouses is a building where the Custom-house clerks, etc., have their offices. Strangers are admitted on application at the bureau every day, except Sundays and festivals, from 9 to 4.

Close to these buildings is the Douanes de Paris, transported hither from the rues du Faubourg Poissonnière and d'Enghien. The approach to the director's residence, etc., is in the rue de l'Entrepôt des Marais; that to the warehouses is in the Rue Neuve Samson. A double doorway, between the two greater stores, leads into an arcaded court, having medallions on which are inscribed, as in the hall of the Bourse, the names of the principal commercial cities throughout the world. The building is of the Ionic order.

Before descending to the boulevard, the visitor will pass by a number of new buildings erected on the site of the *Diorama*

of M. Daguerre, destroyed by fire in 1839, and of the *Jardin de Trianon*, or *Wauxhall d'Été*. A new diorama has been erected here by M. Bouton, but on a smaller scale. (See *Theatres*, etc.)

On the Boulevard St. Martin, the visitor will perceive the

CHATEAU D'EAU.—This magnificent fountain, executed in 1811, from the designs of Girard, and supplied with water by the Canal de l'Ourcq, consists of four concentric basins placed one above another, the largest of which is 90 feet in diameter. From the centre of the uppermost rises a shaft, ornamented with leaves, supporting two pateræ of different dimensions, from whence the water falls in a fine cascade from basin to basin. Four pedestals support each two antique lions spouting forth water. The lions, shaft, and pateræ, are of cast-iron, and the basins are of Château-Landon stone, highly polished. This fountain cost 100,000 francs.

A flower-market is held round this foundain on Mondays and Thursdays. To the west stands the elegant building of the *Théâtre de l'Ambigu*, and further on, in the same direction, the inelegant *Théâtre de la Porte St. Martin*. (See *Theatres*.)

At the western end of this boulevard is the

PORTE ST. MARTIN.—This triumphal arch was built in 1674, after the designs of Bullet, a pupil of Blondel, architect of the Porte St. Denis. It is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. It is pierced by three arches; that in the centre is 15 feet wide by 30 in elevation; the lateral arches are eight in breadth by 16 in height. In the spaces between the imposts and the entablature are bas-reliefs. Those towards the city represent the taking of Besançon and the Triple Alliance; those towards the faubourg the taking of Limbourg, and the defeat of the Germans by Louis XIV. This prince is represented in the character of Hercules, with a large wig, leaning on a club. The consoles of the entablature are ornamented with military designs; in the centre is the sun, which Louis XIV. took for his emblem. On the attic is the following inscription:—

Ludovico Magno Vesuntione Sequanisque bis captis, et fractis Germanorum, Hispanorum, Batavorumque exercitibus, Præf. et Ædiles P.C.C. Anno D. 1674.

This arch, which was entirely repaired in 1819 and 1820, is more correct in its proportions than the Porte St. Denis, but from its small size and the lowness of its situation produces little effect. Nearly opposite the Porte St. Denis, is the rue de la Lune, in which is

NOTRE DAME DE BONNE NOUVELLE, 2d district church of the 3d arrondissement.—The first church that stood on this spot, erected in 1551, was destroyed during the siege of Paris in the wars of the League, in 1593; but was rebuilt in 1624. The tower of this second church is still standing, and is rather a picturesque object. The main body of the church, rebuilt in 1825, is a plain spacious edifice of the Doric order, with a small portico on the northern front. Over the high altar is a fine fresco, by Abel de Pujol, representing the heavenly host. There are also a few tolerable paintings in oil, besides a Lady chapel, presenting, however, nothing remarkable.

On leaving this church the visitor will proceed to the

MANUFACTURE ROYALE DES GLACES, 313, rue St. Denis.—This is a large plate-glass warehouse belonging to a company, which has replaced a royal manufactory formerly established at 24, rue de Reuilly, but abolished after the revolution of 1830. The art of manufacturing mirrors was established in France in 1634, and, in 1666, Colbert created a royal manufactory, and erected a spacious edifice for it in the rue de Reuilly. Previous to the formation of this establishment, the finest mirrors came from Venice. The glass employed in forming mirrors was *blown* until 1559, when a Frenchman, named Thevart, discovered the art of *casting* it, which process was carried to a high degree of perfection in 1688, by M. Lucas de Nehon; the art of polishing was invented by Rivière Dufresné. The glass sold at this establishment is cast at Tourlaville, near Cherbourg, and at St. Gobin, near La Fère, whence it is sent to Chauny, to be polished by steam. It is then brought to Paris to be silvered and sold. Glasses can now be made of the dimensions of 154 inches by 104 inches; in the time of Louis XIV. the largest glass made was 48 inches square. (1) The price of mirrors increases in a multiplied ratio in proportion to the size, on account of the great difficulty in casting large plates. A glass 20 inches by 12 may, however, be obtained for about 8 fr. This establishment may be visited every morning except Sundays and festivals; the workmen show all the operations of silvering, etc.

In the rue St. Denis, at the corner of the rue St. Sauveur, is the extensive establishment of the *Bains St. Sauveur;* and in a small street, leading out of the adjoining rue Thevenot, is the spot once known as the *Cour des Miracles,* the description of which will not be readily forgotten by the readers of Victor Hugo. Even up to the reign of Louis XIV. it was the squalid

(1) The largest iron table cast in France for polishing, etc., was made in 1841, and weighed 25 tons.

receptacle of the most abandoned and depraved of Paris. In wretched hovels surrounding a court more than 500 families lived heaped together; and hence issued every day through the city a plague of vice and crime and disease. The inmates had a language of their own called *Argot*, still used by thieves, and were subject to leaders of their own. In 1667 this nuisance was partially suppressed. The site is now a quiet commercial court-yard. The visitor will remark the dark and filthy streets occupying the lower part of this arrondissement. Their names will sometimes strike him as singular, and he will generally find some interesting story or tradition attached to them, recorded in the larger works on the antiquities of Paris. (1)

SIXTH ARRONDISSEMENT.

This is the most straggling and incompact of all the arrondissements. The visitor may follow the boulevards, and enter it by the Boulevard du Temple, where there are several of the minor theatres situated close to one another; the *Cirque Olympique*, the *Théâtre des Folies Dramatiques*, the *Théâtre de la Gaîté*, the *Délassement Comique*, the *Théâtre des Funambules*, and the *Théâtre Lazary*; the descriptions of which will be found in the chapter on *Theatres*.

Close to the latter, No. 50, stands a large and newly erected house, which has replaced a mean and very small one, from an upper window of a wing of which Fieschi discharged his *Infernal Machine*, on the 28th July, 1835, against Louis Philippe, by which Marshal Mortier, Colonel Rieussec, and other persons, were killed, as well as a number wounded.

Immediately opposite is the *Jardin Turc*.—(See *Theatres, Gardens*, etc.) North of the boulevard this arrondissement contains little worthy of notice. At No. 68, rue du Faubourg du Temple, is a large barrack for infantry, and at the western end of the rue St. Maur a new market has been erected. South of the boulevard, and parallel to it, is the rue Vendôme, which contains some of the finest hotels in Paris. Descending the rue du Temple, the visitor will see on his left the large establishment of the *Bains Turcs*, No. 94, and nearly opposite the small but elegant front of

STE. ELISABETH, 2nd district church of 6th arrondissement.—This church, originally the chapel of a convent for nuns called

(1) See HISTORY OF PARIS, 3 vols. Published by A. and W. Galignani

the *Dames de Ste. Élisabeth,* was erected in 1628. It is dedicated to St. Elizabeth of Hungary. The portal has been lately restored by the city of Paris, and is decorated with Doric and Ionic pilasters. The interior, rebuilt in 1829, is of the Doric order: it is remarkable neither for elegance nor for architectural taste. The high altar stands towards the west; over it is a dome, containing a fresco, by Alaux, of the apotheosis of St. Elizabeth, with several historical portraits. The Lady chapel behind the high altar is lighted by six windows of modern stained glass, executed by Mr. White, an Englishman. In the chapel of St. Elizabeth, in the south aisle, is a fine picture of the Saint by Blondel.

Nearly opposite, in the same street, is the

MARCHÉ DU VIEUX LINGE.—This spacious market was erected in 1809, upon part of the site of the ancient Temple. It consists of four galleries, containing 1888 shops or stalls. Here are offered for sale old clothes, linen, shoes, iron, tools, etc., at low prices. Behind this market is an oval-shaped arcaded building with shops, erected in 1788 on speculation, when the Temple was a sanctuary for debtors. The TEMPLE formerly contained a large square tower flanked with four turrets, which was built in 1222, and which for a long period was the treasury of the kings of France; it afterwards became the depot of the archives of the grand prior of Malta. It was in that tower that the unfortunate Louis XVI. and his family were imprisoned in 1792, and hence he was led to the scaffold. Sir Sydney Smith, Toussaint-Louverture, Moreau, and Pichegru, were also confined there. In 1805 the tower was demolished. Before the Revolution, the Temple consisted of two distinct parts, viz., the Temple properly so called, and the palace of the grand-prior. The former was private property, and consisted of hotels, gardens, and dwellings for tradesmen, artists, and also for debtors who took refuge at the Temple to avoid arrest. The palace of the grand-prior is all that now remains of the ancient Temple. It was built about 1566, by Jacques de Souvré, grand-prior; and the Chevalier d'Orléans, afterwards invested with that dignity, caused considerable repairs to be made to it in 1721. The Duke of Angoulême was the last grand-prior of the Temple. In 1812, this building was repaired and embellished, with the design of becoming a residence for the Ministre des Cultes; and in 1814 it was converted into a convent. The front is decorated with a portico formed of Doric columns, and on each side is a fountain in the form of a pedestal, surmounted by a colossal statue by Pujol. The statue on the right represents the Marne,

and that on the left the Seine. The front towards the court is decorated with eight coupled Ionic columns, above which are stone figures, of Justice, by Dumont; Hope, by Lesueur; Abundance, by Foucou; and Prudence, by Boichot. A new chapel was erected in 1823, between the palace and the Marché du Temple. The front is ornamented with a portico formed of two Ionic columns, surmounted by a triangular pediment, in the tympanum of which are sacred and royal emblems. The interior is decorated with columns of the Ionic order. The high altar is ornamented with two pictures by Lafond, one representing St. Louis, the other St. Clotilda, and a copy of a Holy Family. The convent belongs to the *Dames Bénédictines de l'Adoration Perpétuelle du St. Sacrement.* Strangers may obtain admission to the chapel by applying at the porter's lodge.

The Fontaine de Vendôme was attached to the ancient wall of the Temple, and is named after the Chevalier de Vendôme, grand-prior of France. It is surmounted by a cupola, and is adorned with a military trophy.

In the rue des Fontaines, opposite the Temple, is the *Maison d'Arrêt des Madelonettes;* these buildings formerly belonging to a society of nuns, called the *Filles de la Madeleine,* who devoted themselves to the reclaiming of abandoned women. Since the Revolution it has been used, first, as a prison for females, and, on the removal of that class of offenders to St. Lazare, as a temporary prison for men and boys. The latter are kept in a building apart. (See *Prisons.*) This building is of no interest in an architectural point of view. The visitor will find himself, on leaving this street, near

The Marché St. Martin, a parallelogram of 300 feet by 180, erected in 1807 in the enclosure of the abbey of St. Martin des Champs. The stalls, in number nearly 400, are arranged in two large buildings. In the centre of the market is a fountain, consisting of a basin supported by three allegorical figures in bronze, representing the genii of hunting, fishing, and agriculture; opposite are two smaller fountains. Near the Marché St. Martin is a public promenade planted with trees.

From hence the rues de la Croix and du Vert-Bois lead into the rue St. Martin, on the eastern side of which is the

Fontaine St. Martin.—This fountain, built against a tower that formed part of the walls of the ancient abbey of St. Martin des Champs, consists of a basement and two pilasters in rustic Doric, surmounted by a pediment, ornamented with an escutcheon, and crowned by a shell. The tower is remarkable, as being the only one remaining of the many that were placed at

regular intervals round the outer wall of the celebrated monastery that stood where we now find the

CONSERVATOIRE DES ARTS ET MÉTIERS.—M. Gregoire, bishop of Blois, was the first who suggested the idea of forming a national repository of machines, models, drawings, etc., for the improvement of machinery and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a conventional decree in 1794, but it acquired little importance till 1798. Three repositories of machines previously existed in Paris. At the Louvre were those which M. Pajot d'Ozembray presented to the Academy of Sciences, and which had been considerably augmented by that learned body. At the Hôtel de Mortagne, rue de Charonne, were 500 machines, bequeathed to the government in 1782, by the celebrated Vaucanson. Another repository was in the rue de l'Université, and contained a numerous collection of agricultural implements of all countries. These three repositories were formed into one by a decree of the Council of Five Hundred, dated 1798, and established in the buildings of the ancient abbey of St. Martin des Champs. By a law of 1798, all persons to whom patents were granted were bound to deposit at the Conservatoire des Arts et Métiers their original patents, together with the description, plans, designs, and models relating thereto, and the Conservatoire was authorised to have them printed, engraved, and published. In 1810, a gratuitous school of arts was formed, which, in 1817, was completely reorganized, and, in 1819 and 1836, received considerable additions. In 1838, a royal ordonnance established it on its present footing. (See pages 80, 88.) Connected with it are two royal schools of arts and trades at Châlons and Angers. The buildings in which this establishment is placed are remarkable : they consist of the vast *corps de logis* of the abbey of St. Martin des Champs, and of the chapel and other public apartments of that religious house. The chapel was built in the early part of the 13th century by Pierre de Montereau, the architect of the *Sainte Chapelle;* at its eastern end are remains of an earlier building in the Roman style; it is plain, and preserves but few traces of its ancient condition; an intention has been expressed of converting it into a museum of Christian architectural antiquities. Part of the buildings of the abbey are used as the mairie of the 6th arrondissement, and as lecture-rooms for the professors of the school. The refectory, which is one of the most curious pieces of architecture in Paris, while, at the same time, it is one of the most perfectly preserved, has

been thoroughly restored. This also was built by Pierre de Montereau, and was finished in all its details with the utmost care. A line of slender columns along the middle of the hall supports the vaulted ribs of the roof, which are made to throw the principal part of their weight on the outer walls. This beautiful apartment contains a curious pulpit, with an open-worked balustrade leading to it, and is worthy of a careful inspection by all lovers of the architecture of the middle ages. The collections of models and machines preserved here is very extensive and various, consisting of nearly all that are used in France in every branch of industry. The catalogue of the different articles is not yet finished, but it is to be hoped that its publication will not be long delayed. The visitor will find, on mounting the grand staircase that leads to the long gallery, a series of four rooms; in the first are a fine collection of exquisitely-finished models of steam-engines, both stationary and locomotive, as well as a long series of models of various mills, workshops of numerous trades, potteries, machines used in building and engineering operations, etc. In a small room parallel to this is a complete model of a railroad, with a train of locomotive steam-engines and waggons attached to it. In the third room are models of turning-machines, etc.; and in the fourth, besides models of potteries, brew-houses, smelting-houses, etc., are some very valuable engineering and surveying instruments of various kinds, constructed by celebrated makers. The whole collection is peculiarly interesting and instructive, and is one of the most valuable in Europe. It is highly gratifying to an Englishman to find the names of his countrymen abounding here—Maudslay, Watt, Stephenson, Davis, Taylor, Edwards, Judd, Barker, Alkins, etc., etc. The library consists principally of works relating to the arts and sciences. This establishment is open to the public on Sundays and Thursdays, from 10 to 4, and to foreigners with passports, as well as to privileged persons, on Tuesdays, Wednesdays, and Saturdays, from 11 to 3. The lectures delivered in this establishment, all of which are gratuitous, are as follow:

Geometry, by MM. Gauthier, Olivier, and Baron Charles Dupin. *Drawing and Designing*, by Armengauld aîné and De Wailly. *Agriculture*, by Moll and Leclerc-Thouin. *Mechanics*, by Morin. *Économie industrielle*, by Blanqui. *Législation industrielle*, by Wolowski. *Chemistry*, by Peligot and Payen. *Physique appliquée aux Arts et Démonstration de Machines*, by Pouillet.

A programme of the days, etc., on which these lectures are delivered may be had at the Conservatoire.

Almost immediately to the south of the Conservatoire des Arts et Métiers will be perceived

St. Nicolas des Champs, parish church of the 6th arrondissement, which existed upon this spot as early as 1119, and became parochial in 1184. It was enlarged in 1420, and in 1576 the choir and the chapels behind it were constructed. This church consists of a nave and choir with aisles, and their accompanying chapels, a Lady chapel, and a projecting porch on the south side having the appearance of a demi-transept. The western front is of the period 1420, and displays some canopies and mouldings, with good sculpture of that date recently restored. The tower is plain, and appears to be of a later epoch. In the nave and its aisles the capitals of the shafts are good, and the mouldings, which are rather open for the period at which it was built (1420), evince the deterioration of the style. The piers of the choir and the whole of the church on the east of the southern door date from the repairs above mentioned. The columns are elliptical, and of the Doric order; they support bold vaulting-ribs, and their elongated forms show that the taste for the pointed style was not extinct at the time of their erection. Both nave and choir have large clerestory windows with simple tracery, but no triforium gallery. The high altar is handsome, formed of Corinthian columns of dark marble, surmounted by a pediment. The picture between the columns is by Vouet, representing the Assumption. This church is chiefly remarkable for the pictures it contains. In the baptismal chapel, on the south of the western door, is a curious Baptism of Christ, of the early Italian school. In the southern aisle, in the Chapelle des Trépassés, is a well-executed Deliverance of Souls from Purgatory. The adjoining one contains an excellent picture of Christ bearing the Cross, by Coutant, and in that next to it is a valuable Ste. Geneviève. The Raising of Lazarus, and a large and very curious picture of Louis XIII. making his vow to the Virgin, are well worthy of examination. In the last chapel but one in the southern aisle of the choir, dedicated to St. Bruno, is the Apotheosis of that saint, by Lesueur. In the Lady chapel are two large paintings by Caminade, the Adoration of the Angels and the Shepherds, the latter much faded; and behind the high altar of the choir is a Chapel of the Holy Sacrament, formed by the altar and the apsis of the church. The chapels in the northern aisles of the choir and nave also possess some good paintings. In that of St. Cecilia is the Crowning with Thorns; and in that of St. Charles Borromeo, a very beautiful small painting of the sainted cardinal relieving the sick of the plague. In the Chapel of St. Stephen,

opposite the south door of the church, is a large and well-painted picture of the saint by the bedside of a poor man. It is rare to find so many paintings of merit in the same church. To these a colossal Christ, painted on volvic lava by M. P. Perlet, has just been added, resembling very much the Byzantine mosaics. These pictures on lava present a surface enamelled by fire, and consequently unalterable by climate. Many distinguished persons were buried here; among them, Budœus, the restorer of Greek literature in France; the philosopher Gassendi; Henry and Adrian de Valois, historians; and Mademoiselle Scudéri.

Near this church, 151, rue St. Martin, is a fine old hotel, of the days of Louis XIV., with a handsome entrance, and a front decorated with Ionic pilasters. This arrondissement, the eastern limit of which is here determined by the western side of the rue St. Martin, reaches as far as the river. The principal monument of interest which it possesses is the

TOWER OF ST. JACQUES DE LA BOUCHERIE, erected in the years 1508-22.—This is the only part remaining of the church of that name, which was demolished during the Revolution, and occupied the area of the present market. This magnificent tower, which is 156 feet in height, was formerly surmounted by a spire 30 feet high. It is a good specimen of the declining style of the pointed architecture of France. The turret at the north-western angle, and the battlement at the summit, with the *gargouilles* of immense size projecting from it, are its principal features. It has been purchased by the municipality of Paris, and will be completely restored. The market established at its foot is for the sale of old clothes and linen.

From the Tower of St. Jacques, the stranger will find his way to the

COUR BATAVE, 124, rue St. Denis, so called because it was erected by a company of Dutch merchants in 1791. The principal court was formerly surrounded with porticos and a covered gallery; but its effect is much diminished in consequence of the porticos having been filled up with shops. This structure cost more than 1,800,000 fr.; and if the Revolution had not prevented the complete execution of the plan, it would have formed a magnificent monument.

Northward of this, and in the same street, is

ST. LEU ET ST. GILLES, 1st district church of 6th arrondissement.—On the spot where this small church now stands, a chapel was erected in 1236, which, in 1617, became parochial. The building was repaired in 1320, and, in 1611, the choir, with its aisles and chapels, was rebuilt. It consists of a nave and choir

with aisles. There is a small tower at the west end, with a low spire: on the front is the date 1236, but it has undergone many repairs, if not entire reconstruction. By its mouldings, the nave is apparently of the 13th century, and, probably, of the date of the foundation; but the lateral arches and windows appear to have been constructed at a later period. The clerestory windows occupy the whole of the intervals over the arches, but are devoid of mullions or tracery: there is no triforium, and the arch, with the window above, is set in a recess retiring at right angles from the pier. The side aisles have been awkwardly joined to the rest of the building, and are of the date 1320, if not later. The choir has its roof higher than that of the nave. Some canopies and brackets with figures lately placed on the piers of this part of the church are curious. The high altar was raised in 1780, and a chapel of the sepulchre constructed underneath. Among several pictures worthy of notice in this church are two in the choir: St. Margaret, Queen of Scotland, washing the feet of the Poor, by Gassiez, and St. Leu delivering persons from prison. In the Chapelle des Fonts is a small but good picture of the Crucifixion; in that of St. Louis, in the southern aisle of the choir, is a portrait of St. François de Sales, taken after death by Philippe de Champagne; and, in that of St. James, the altar presents a curious piece of carved work, representing the Creation. In the south aisle of the choir is a large picture by Colson, near the door of the sacristy, of Christ restoring sight to the Blind, together with an old and good picture of a saint at Prayer, said to be by Valentin. St. Leu being considered a healer of the sick, the kings of France, on their accession, used to visit this church nine days in succession, to solicit health of the saint.

SEVENTH ARRONDISSEMENT. (1)

On entering this arrondissement, at its north-west corner, the visitor will pass near the rue Transnonain, a small street, which has acquired melancholy celebrity from a conflict between the people and the troops in April, 1834.

In this arrondissement are to be found some of the most remarkable of the old hotels in Paris, and the visitor must pass among the narrow streets, of which this quarter is almost entirely composed, if he would have an idea of what Paris was

(1) In describing this arrondissement, it has been found desirable to include within it all that portion of the 9th which lies on the north bank of the river, westward of the rue St. Paul.

one or two centuries ago. In the rue St. Avoye, which is a continuation of the rue du Temple, No. 63 is worthy of attention.

The HÔTEL DE ST. AIGNAN, 57, rue St. Avoye, is a magnificent edifice built by Le Muet. The windows are adorned with pediments, and the architecture is pure and of fine proportions, though the effect of the whole is now spoiled by two storeys having been added to the original building. On its site stood the house where the Connétable Anne de Montmorency died of his wounds after the battle of St. Denis, Nov. 12, 1567. Henry II. often resided here; and it was then called the Hôtel de Montmorency. De Mesmes, President of the Parliament, afterwards came into possession of it.

On passing eastward by the rue des Vieilles-Audriettes, the visitor will find, at the corner of the rue du Chaume,

The FONTAINE DE LA NAIADE, rebuilt in 1775, and adorned with a well-executed bas-relief of a naiad lying among rushes, by Mignot.

The HÔTEL DES ARCHIVES DU ROYAUME is entered at No. 12, rue du Chaume. The original building in which this great national collection is contained was formerly the palace of the Prince de Soubise, of the family of the Rohans. It was built upon the site of a mansion belonging to the Connétable de Clisson; and, after passing through the family of the Guises, became the property of the Rohans in 1697. The hotel itself appears to have been erected after that period; though at the western end are some remains of what was probably the gatehouse, with a turret of the 15th century. The old building extends to a great depth, and with its *grands et petits appartements*, as well as the gardens, constituted the proud residence of a family whose motto was, "Roi je ne suis; Prince ne daigne; Rohan je suis." The decorations of most of the apartments remain; the gilded ornaments are very abundant and exceedingly beautiful; and the paintings of the ceilings and panels are of great merit. The principal saloon of the *grands appartements* is a model of the taste of 1730; it now forms the library of the archives, and contains a valuable bronze clock, with fine copies of the "Day" and "Night" of Michael Angelo, as well as a large table of the same date. In the *petits appartements* is a window looking into the rue du Chaume, belonging to the boudoir of a Duchess de Guise, once the owner of the palace, from whence it is said her lover precipitated himself into the street on the approach of the duke. After the Revolution, some families of noble birth, who had suffered by the times, were lodged here by order of Napoleon; and in 1809 the whole edifice was con-

secrated to the preservation of the archives of the nation. A new building has been added to this edifice, at a cost of one million of francs, the first stone being laid in 1838. This precious collection originated with the National Assembly in 1789, and to it were afterwards joined, besides all the acts and procès-verbaux of the legislature, the domanial and administrative archives, the charters and other documents of the monastic bodies, public papers relating to the topography and statistics of the country, as well as several other objects of value and rarity. In 1810, 11, 12, all the riches of the archives of the countries conquered by Napoleon were deposited here; but these were taken away by the allied troops after the fall of the Emperor. The ancient nobility, also, on their return from emigration, demanded and obtained their title-deeds, which had been sequestrated during the Revolution. The collection at present is formed into six sections. The *legislative section* contains all the acts of the legislature, etc., forming a collection of 7000 cartons. The *administrative section* comprises all the papers emanating from the public authorities; among which are the *arrêts du conseil* from 1593 to 1791; the whole in 40,000 cartons. The *historical section* is formed of the *trésor des chartes* from the 12th century to 1789, the historical monuments, and the titles and charters of the monastic bodies, including a document said to be the original diploma of foundation granted by Childebert to the Abbey of St. Germain des Prés, and similar documents granted to the Abbey of St. Denis by Dagobert, Clotaire, and Clovis II. Besides these it contains the archives of the military and religious orders, those relating to public instruction, to genealogy, etc. The number of cartons is 5436. The *topographical section* consists of all the maps and surveys authorised by the state, to the number of 4616. *The domanial section* has the title-deeds of princes, nobles, and public bodies, deeds of sequestration, etc., in 26,000 cartons. The *judicial section*, kept at the Palais de Justice, contains all the acts, decrees, and records of the parliaments and other courts of the kingdom, in 63,000 cartons. Besides these sections a library of 14,000 volumes is attached to the archives, in which will be found all the volumes of the *Records Commission* of England, presented by the British Government. The most interesting objects are the famous iron chest, made by order of the National Assembly in 1790, the seals and golden bulls of the papal decrees, the keys of the Bastille, the silver keys of Namur, presented to Louis XIV., the famous *Livre Rouge* found at Versailles, the testaments of Louis XVI. and

Marie Antoinette, the journal of Louis XVI., the minute of the Droits de l'Homme, the plate of the assignats, medals of the empire, the standards of the *mètre, gramme,* and *décagramme,* in platina, autograph letters of Napoleon, and among them the one written by him to Louis XVIII., together with a numerous collection of other curious objects. This interesting establishment, which has lately been much extended, is well worthy of a visit from the antiquarian, containing as it does an uninterrupted series of records extending over a period of 1200 years. It was long erroneously supposed that most of the oldest and most valuable archives of the French monarchy had been carried to England in the 15th century, and lodged in the Tower; it has been, however, ascertained that during that period of confusion, being preserved in the monasteries, they escaped altogether the pillage of the invaders. Application for admission must be made by letter (post-paid), to *M. le Garde-Général des Archives du Royaume, No.* 12, *rue du Chaume.*

Behind the Hôtel de Soubise, rue d'Orléans, is

St. François d'Assise, second district church of the seventh arrondissement.—The exterior and interior are both plain. It was the chapel of a convent of Capuchins, founded in 1623. It consists of a nave, choir, and one aisle: the galleries opening into the church and aisle, from whence the fraternity formerly heard service, still remain. It is only remarkable for some good paintings which it contains: St. Charles Borromeo at Milan, St. John writing the Apocalypse, and St. Louis visiting his soldiers sick of the plague, by Scheffer, all on the western side of the nave, are good paintings. On the eastern are St. François d'Assise before Pope Innocent III., by Caillot, and the same saint before the sultan of Egypt, by Lordon, both of them good. A small Crucifixion, near the entrance, to the left, is also worthy of notice. At the entrance of the choir is, on the left hand, a very remarkable kneeling figure of the patron saint, in his monastic dress, of grey marble; the hands and head are of white marble. Opposite to it is one of St. Denis. Behind the altar in the choir are several large paintings; the best of which are a Descent from the Cross, and the Communion of St. Theresa. In the aisle on the east of the nave are two beautiful little pictures by the side of the altar of the Virgin, representing the Flight into Egypt, and the Presentation in the Temple. The chapel of St. Francis also possesses an excellent picture of the saint.

At the corner of the Rue Vieille du Temple is

The Palais Cardinal, now the Imprimerie Royale.—This ho-

tel, erected in 1712, was the property of the Cardinal de Rohan, so famous in the time of Louis XVI., and whose intriguing spirit brought so much unmerited odium on the unfortunate Marie Antoinette. In this hotel took place the scenes described in the Memoirs of Mme. Campan. The front towards the court is plain; that towards the garden is decorated with columns. It was one of the largest in the capital, and is now used as the Royal Printing Establishment. The Imprimerie Royale, now one of the largest and best regulated in Europe, was first established by Francis I. in the Louvre, in the entresol of the long gallery; it was afterwards transferred to the Hôtel de Toulouse, now the Banque de France, and finally, in 1809, to the Palais Cardinal. The visitor is conducted through all the different branches of the type-foundry, the compositors' rooms, the hand-press room, the steam-press room, the form-room, the paper-warehouse, and the book-binding department. Throughout the whole the utmost order and system are preserved, and the greatest attention is paid to all strangers by one of the superintendents of the establishment, these gentlemen taking a pleasure in explaining all the minutiæ of the various processes. The total number of persons constantly employed here is about 750 men, women, and boys. There are in the hand-press rooms usually 100 presses at work, each occupying two men; here all the rare and magnificent works published at the expense of the state are printed, as also the Government papers of all kinds, and for all offices throughout the French dominions. In the steam-press room is an engine which works three beautifully-constructed machines, equivalent to 20 hand-presses. There is also a drying-machine, worked by steam, and an ingenious apparatus for cutting the edges of government papers, custom-house tables, etc. The oriental books, with coloured margins, and other splendid specimens of typography, unique in their kind, and which can scarcely be executed elsewhere, will be interesting to the visitor. During the time of Napoleon, when government papers were printed here for half Europe, there were 300 hand-presses constantly employed. During the Revolution of 1830, the mob broke into this office, and among them printers from other establishments, who destroyed the steam-presses, thinking, thereby, to enforce a return to hand-labour. Since that time only the three steam-presses before mentioned have been employed. This establishment is perfect in its matrices and fontes of type, having complete sets for every written language. When Pope Pius VII. visited the Printing-Office, the Lord's Prayer

was printed and presented to him in 150 languages. The forms or types of government papers are kept here for a long time after they are used, and fully 20,000 forms are thus preserved in a long room set apart for the purpose. The hours of work in this establishment are 10 every day; the best compositors gain from 5 fr. to 6 fr. per diem; and good press-men about as much. After 30 years' service they are entitled to a pension of 400 fr., and a certain small portion of their wages is deducted for a sick-fund. The book-binders earn about 3 fr. 50 c., and the women and girls from 1 to 2 fr. per diem. There is a cabinet containing specimens of typography executed here, which, even to a mere observer, is one of the most gratifying sights in Paris. For permission to see this establishment, written application must be made, a day or two before-hand, to *M. Le Directeur de l'Imprimerie Royale,* who appoints an hour on Thursdays for the visitor, which must be punctually kept, in order that the superintendent may conduct all visitors at the same time, and thus be saved any unnecessary trouble.

At the corner of the rue des Francs Bourgeois, so called from certain free tenements held in it in former days by burgesses not enrolled in Paris, will be seen one of those elegant turrets that still are to be found in some of the most ancient parts of Paris. The bold mouldings at the lower part, and the tracery of the upper, are remarkable. Near this turret the murder of the Duke of Orleans, only brother of Charles VI., on Nov. 20, 1407, was perpetrated, (1) an event which gave rise to the

(1) The Duke had been supping with the Queen at the Hôtel Barbette, and was going to the Hôtel St. Paul, on a pretended summons from the King, brought by a person who was in the conspiracy of the Duke de Bourgogne. He was mounted on a mule, followed by two equerries on one horse, a page, and three footmen carrying flambeaux. On arriving opposite a house, called L'Image Notre Dame, he was attacked by 18 armed men, headed by Raoul d'Octonville, a Norman gentleman. The horse of the equerries ran away, and the Duke was immediately set upon by the band crying, "A mort!" "I am the Duke of Orleans!" he exclaimed. "It is you whom we want," replied the murderers, and at the same moment a battle-axe cut off his bridle-hand. Several blows of swords and clubs succeeding each other, he fell to the ground, and, though exhausted by loss of blood, defended himself on his knees, parrying for some time the attacks with his arm. "Qu'est ceci ? d'où vient ceci?" he exclaimed from time to time. At length, a blow from a club dashed out his brains, and his assassins held a flambeau to his face to see if he were really dead. A man, whose face was covered with a scarlet hood, came out of the house, and with a club struck the dead body, saying, "Éteignez tout ; allons-nous en ; il est mort." They then set fire to the house in which they had been concealed, and withdrew. The Duke of Burgundy a few

bloody feud so distrastrous to France, and which led to its occupation by the English.

The stranger will find, at 7, rue de Paradis, or 18, rue des Blancs-Manteaux, a large edifice, the central establishment of the Mont de Piété (see p. 118), and by its side the church of

NOTRE DAME DES BLANCS-MANTEAUX, first district church of 7th arrondissement, formerly the chapel of a religious house, where one of the mendicant orders, called the *Blancs Manteaux*, from their dress, or the *Serviteurs de la Vierge Marie*, established themselves in 1258. In 1297, another mendicant order, the *Guillemites*, replaced them by order of the Pope; and, in 1618, these were united to a Benedictine order, and the monastery and chapel were rebuilt. A street now traverses the site of the monastery, some of the buildings of which may still be observed to the east, particularly the left wing of the house, No. 25, rue des Francs-Bourgeois, and the chapel remains, a plain building externally, but of an elegant style of Corinthian architecture within. It consists of a nave, with narrow side aisles, and a circular choir; it has an arched roof, with lateral windows, and is lofty and well lighted. To the left, on entering, is the Chapel of Ste. Geneviève, lately constructed. The organ is in a remarkable position behind the high altar. In the eastern aisle is a small and esteemed picture of a female saint, and over the entrance is a large and very splendid one of the Burial of St. Petronilla; its dimensions are about 18 feet by 8, of the school of Guercino. Little is known concerning this painting, one of the finest in any of the Parisian churches, farther than it was given to the church soon after the restoration of the edifice to Catholic worship, and that it came from Versailles. In the aisles, surrounding the choir, are pictures of the modern French school.

Opposite the rue des Blancs-Manteaux is the

MARCHÉ DES BLANCS-MANTEAUX.—This small market, situated on the site of the convent des Filles Hospitalières de St. Gervais, was opened in 1819.

At No. 51, Vieille rue du Temple, is

The HÔTEL DE HOLLANDE (so called from being the Dutch Ambassador's in the reign of Louis XIV.), built by Cottard, a fine hotel, richly ornamented in the old style. The figures that

days afterwards fled from Paris, having confessed to the Duke de Berri that the deed had been done by his orders, to revenge himself on the Duke of Orleans for having placed the Duchess of Burgundy's picture among those of his mistresses. The Duke of Burgundy was afterwards murdered at the bridge of Montereau by the son of the Duke of Orleans.

support the pediment of the front are graceful; and on the compartments of the walls surrounding the court may still be seen a dial and some astronomical diagrams faintly traced, with some half-legible Latin inscriptions. In the first court, over the gateway, is a bas-relief, the Finding of Romulus and Remus: on the urn of the Tiber is the date 1660. This fine old hotel was once inhabited by Beaumarchais.

The stranger will not regret following the rue des Francs-Bourgeois, on quitting the Vieille rue du Temple; he will find it to contain some magnificent mansions of sufficient interest to repay his excursion. No. 15 is an hotel of the time of Henry IV.; No. 7, *Hôtel de Jeanne d'Albret*, of the days of Louis XV.; and No. 12, although not in the same arrondissement, may also be noticed as the residence of the Dukes de Roquelaure, a few traces of whose grandeur yet remain, in the quarters of the gendarmerie who now occupy it. At the corner of the rue Pavée stands

The HÔTEL DE LAMOIGNON, one of the most elegant of the residences of the old nobility. It is of the same date apparently as the centre of the Tuileries; its front is adorned with fine Corinthian pilasters; and in the pediments over the wings are shields with stags' heads, the horns held by angels; heads of hounds, etc. A beautiful little balcony in the northern wing, and a curious turret at the corner of the street, should be remarked. The whole has lately been restored.

In the rue Pavée, at No. 3, is the Hôtel de la Houze, and there also stood the *Hôtels de Gaucher, de Châtillon*, and *d'Herbouville*, or *de Savoisi*. The modern part of *La Force* is perceived in it about mid-way.

At the corner of the rue Culture Ste. Catherine, but in the 8th arrondissement, is the

HÔTEL DE CARNAVALET, the residence of Madame de Sévigné, and the Countess de Grignan, her daughter, one of the most beautiful mansions of the 16th century. Some of the sculpture which adorns it is of remarkable beauty, and was executed by Jean Goujon; it was erected in 1544 by Jean Bullant, architect. The front is decorated with coupled Ionic columns. The sculptured gateway is by Jean Goujon, as well as the winged figure on the keystone, with the two lions trampling on armour, several medallion trophies, etc. In the court, the centre group is by the same hand, and consists of Fame attended by two winged figures. The other sculptures are by inferior artists, but are all above mediocrity. Beautiful in its exterior, this hotel was once distinguished above all others in Paris, as the

favourite resort of wit, learning, and refinement. Little remains to attest the presence of one of the first female writers of her country. The drawing-rooms, however, of Madame de Sévigné and her daughter are still shown, with the cabinet immortalised by the Letters there composed; also a marble dining-table which stood under sycamore trees in the garden, two of which still exist. The present possessor of the house, M. Viardot, who has converted it into a boarding-school, takes a pleasure in showing it to visitors; he has also written a short history of the hotel, which may be had on application to the porter.

At the corner of this street the Connétable de Clisson was way-laid and nearly murdered, in 1391, by Pierre de Craon, Chamberlain of the Duke of Orleans, who was assassinated by the Duke of Burgundy. This man had been dismissed from his post, as he supposed, by the influence of the Connétable, and accordingly, lying in wait for him with 20 bravos, he attacked him on the night of June 13. The Connétable was badly wounded, but not mortally, and Craon, who escaped to England, was subsequently pardoned in 1395.

On descending the rue Culture St. Catherine, the visitor will be struck with the view of *St. Paul and St. Louis*, in the rue St. Antoine. In front of this splendid church is the

FONTAINE DE BIRAGUE, erected in 1579, by Chancellor de Birague, and rebuilt in 1807. It is a pentagonal tower, surmounted by a dome and lantern; and each side contains a niche, between Doric pilasters supporting a pediment, above which rises an attic adorned with a naiad. It bears the following inscription :—

Prætor et Ædiles Fontem hunc posuêre, beati
Sceptrum si Lodoix, dum fluet unda, regat.

In the rue du Roi de Sicile, is the prison called *La Force*, (see *Prisons*,) formerly the hotel of the Duke de la Force. The principal court still remains.

On the opposite side of the rue St. Antoine is

ST. PAUL ET ST. LOUIS, 3d district church of 7th arrondissement.—This church was begun in 1627, on the site of a chapel belonging to the adjoining convent of the Jesuits, founded by Cardinal de Bourbon in 1582. It was finished in 1641, and Cardinal Richelieu performed the first mass in it in the presence of Louis XIII. and his court. The magnificent front, elevated on a flight of steps, is 144 feet in elevation, and 72 feet in breadth at the base; it is decorated with three ranges of Co-

rinthian and composite columns, with their interspaces richly ornamented. This structure is to be noticed for the profusion of ornament lavished on every part of its interior. It is cruciform, with chapels on each side of the nave, communicating with each other. Over the cross of the church rises a lofty dome, in the pendentives of which are sculptured figures of the four evangelists; and, on the sides above, four figures in fresco of kings of France. A rich cornice and gallery surmount the Corinthian pilasters which stand in front of each pier, and the roofs of the chapels are covered with heavy scroll-work. This church was pillaged of all its riches at the Revolution; but a profusion of marble is still to be seen on the high altar, and round the door-ways; the rails, too, which separate the high altar from the nave, are of black and red marble. In the eastern transept, is a well-executed Agony in the Garden, with a valuable picture of the Conversion of St. Paul, in the style of Moise Valentin. The architect of this magnificent church was Father Derrand, a Jesuit.

By the side of St. Paul and St. Louis is the entrance to the

Collége Royal de Charlemagne, 120, rue St. Antoine, the buildings of which formed the college of Jesuits founded in 1582, They are remarkable only for their great size, and are a prominent feature in the rue des Prêtres St. Paul. The stranger should enter this street by the Passage Charlemagne, at No. 102, rue St. Antoine, which will lead him through the court of the *Hôtel de Jassaud*, or *d'Aguesseau*, 22, rue des Prêtres St. Paul, where local tradition places the site of a palace. A turret of the time of Francis I. is still to be seen in a corner of the court, and some figures and ornaments indicate its former state.

From this street the visitor will go into the rue du Figuier, at the southern corner of which is the

Hôtel de Sens, one of the most interesting remains of the middle ages extant in France. It was erected in the 15th century, and formed part of the Hôtel St. Paul. The gateway, flanked by two overhanging turrets, has a finely-groined roof, with a curious projection on the outside at the apex of the arch, destined to serve as a means of defence. High up, to the left, the visitor will see an eight-pounder ball lodged in the old grey wall; underneath is "28th Juillet, 1830." The windows are curious; and there is a remarkable turret in the south-western corner of the court. By ascending the tourelle here, the visitor will find, at door No. 11, a curious narrow spiral staircase, leading to nearly the top of the highest turret. In many of the low-browed passages of the upper and lower

floors of the building, are seen massive beams of oak. In the narrow street on turning the corner to the left, the visitor may see another projecting turret, with quaintly-ornamented windows, and a walled-up Gothic archway. This hotel, which was a model of a noble mansion of the epoch of its erection, is still in good preservation.

The rue de Jouy, which, at No. 9, contains a specimen of the architectural genius of Mansard in the Hôtel d'Aumont, will lead the visitor by the rues St. Antoine and Jacques Debrosses, to

St. Gervais, 2d district church of 9th arrondissement.—There is much difficulty in ascertaining the date of this church. An inscription, placed under the first arch in entering the northern aisle of the choir, states that it was dedicated in the year 1420; but this is at variance with the style of any part of the existing edifice, all the details and the general analogies of which show it to be of the 16th century. On the other hand, the date 1581, assigned for some enlargements that took place in that century, seems almost too late. It is probable that the church was dedicated before the walls were raised, that the building was afterwards suspended, and that it was resumed in the 16th century, according to the style of that epoch. Over the northern aisle of the choir rises a tower about 130 feet high, the lower part of which is of ancient, the upper of modern, construction; the latter is excessively bold. St. Gervais is a cruciform church, with single aisles entirely surrounding it; the transepts are not deep, and have galleries of a later date erected in them. There is no triforium gallery, and the clerestory windows, which are large, nearly touch the vertices of the pier arches. The mouldings are all open, and in many cases intersecting; while the tracery of the windows is of late date, and of feeble design. The imposts of the shafts and piers are in all cases discontinuous; the vaulting-ribs are complicated, and the exterior flying buttresses are double, having the lower arch surmounted by a series of smaller ones. The chapels that surround the nave and choir communicate with each other by archways, and thus give the effect of a double aisle. The Lady chapel behind the apse of the choir is the most beautiful in Paris; the vaulting ribs of its roof unite in the centre, and descend in an elaborate open-worked crown, a chef-d'œuvre both in design and workmanship. The windows of this chapel are filled with some of the richest specimens in existence of stained glass by the celebrated Jean Cousin, and the northern windows of the choir and nave still preserve some remains of it also. The western front of the church was begun in 1616, Louis XIII. laying the

first stone. The chapels of this magnificent building, as its interior entitles it to be considered, contain some very fine paintings. The first on the south side of the nave, which is the Chapelle des Agonisants, has a fine Crucifixion, of one of the later Italian schools. The Chapelle des Trépassés contains a curious picture of the Deliverance of Souls from Purgatory at the intercession of the Virgin; it is probably an Italian picture, of the 17th century, and has been copied for the Église St. Merri. The south transept forms the Chapel of the Holy Ghost; in it is a good altar-piece, of the Tongues of Fire, at the feast of Pentecost. The second chapel of the south aisle of the choir is remarkable for a fine Decapitation of St. John the Baptist, apparently by Guercino. In the next chapel, of Ste. Geneviève, is a Jesus, with Martha and Mary, by Philippe de Champagne. This is an excellent picture. In a large and irregularly-shaped chapel, is the monument of Chancellor Letellier, a sarcophagus of black marble, supported by white marble colossal heads. At the ends are beautiful full-sized figures of Religion and Fortitude; on the sarcophagus the chancellor reclines, with a genius weeping at his feet; it was erected shortly after his death in 1685. There is also a spirited plaster Descent from the Cross, by Gois, in this chapel. In the Lady chapel is a large and splendid picture of the Death of the Virgin. In one of the chapels north of the choir is an excellent painting of the Good Samaritan, by Foustier. Near the sacristy door, in this aisle, is another large picture of the Death of the Virgin. In the north transept is the Martyrdom of Ste. Juliette and her son St. Cyr, by Heim; also a picture by Albert Durer, of the nine sufferings of Christ, dated 1500; and in the next chapel of the nave, is Christ at the Ruler's House, a good picture of the French school. In the Chapelle des Fonts, is a well-executed model in wood of the western front of the church, serving as an altar-piece. There is a fine organ in this church, and the services are performed here with great solemnity. It is one of the most interesting churches of Paris; and Paul Scarron, husband of Mme. de Maintenon, Philippe de Champagne, with many other distinguished persons, were buried within its walls.

A small street nearly opposite this church leads into the *Marché St. Jean*, no longer however used as a market. Here stood the house of Pierre de Craon, which was razed to the ground in consequence of his attack on the Connétable de Clisson. An old fountain and guard-house still exist.

In the rue des Billettes, No. 16, leading from the rue de la Verrerie, which opens into this place, is

The LUTHERAN CHURCH (*Église des Carmes*).—This church, built in 1745, after the designs of Frère Claude, a Dominican, formerly belonged to a body of Carmelite friars. In 1790 the convent was suppressed, and in 1808 the church was bought by the city of Paris, and given, about four years after, to the Protestants of the Augsburg Confession. The building is plain and lofty, is fitted up with pews, and has an organ. In the vestry are several good pictures, presented by the late Gen. Rapp, and other protestants. Service is performed on Sundays, at 12 in French, and at 2 in German.

Passing by the rue des Deux-Portes, the visitor will arrive in the rue de la Tixeranderie, where, at the corner of the rue du Coq, is a house and turret of the 16th century. He then proceeds to the

HÔTEL DE VILLE, Place de Grève.—The place where the *corps de ville*, or municipality of Paris, assembled under the first and second races of kings is not known. In the earliest reigns of the third race, their meetings were held in a house called *la Maison de la Marchandise*, situated in the Vallée de la Misère. From thence they removed to the *Parloir aux Bourgeois*, near the Grand Châtelet, and afterwards to a kind of tower in the city wall, which, like the preceding, took the name of *Parloir aux Bourgeois*. In 1357, the municipality purchased, for 2880 livres de Paris, the *Maison de la Grève*, or *Maison aux Piliers*, which had formerly belonged to Philip Augustus, and was frequently a royal residence. Upon the site of this and some neighbouring houses the Hôtel de Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, prévôt des marchands, but the works were afterwards suspended, until 1549, when Dominic Boccadoro di Cortona, an Italian architect, presenting a new plan to Henry II., the building was proceeded with. It was not, however, entirely finished until 1605, in the reign of Henry IV. During the war of the Fronde, and still more during the Revolution, the edifice was much damaged, particularly in the ornamental parts; it was, however, preserved from further dilapidation in 1801, by being converted into the seat of the prefecture, and was repaired by Molinos. Other buildings were added to it, and the hospital and church of St. Esprit, together with the church of St. Jean-en-Grève, were pulled down or incorporated in it. Very extensive additions and alterations have lately been made to it; the original façade has been elongated, and the entire building nearly quadrupled in extent, so as to form an immense quadrangle of the same style of architecture as the original, with

four splendid façades, completely isolated from the surrounding houses. The expense of these additions and alterations is estimated at four millions of francs. The Hôtel de Ville in 1605 consisted of a large pile of building towards the Place de Grève, with two elevated pavilions at the northern and southern extremities, and of buildings surrounding a small court in the centre. The architecture displayed in this beautiful edifice is that which prevailed in Italy during the 16th century, and which is known in France as *La Renaissance des Arts*. Each pavilion is erected over a wide archway, one of which served as a street; a range of windows with pediments, between small Corinthian columns, lights the ground floor; above is a long range of plainer windows and canopied niches, while a rich balustrade surmounts the lofty roof pierced with dormer windows. In the centre of the roof rises a turret; and high chimneys, richly ornamented, flank the roofs of the main body and of the pavilions. The ornaments of the principal front are exquisitely sculptured, and its effect as a monument of the epoch is very grand. Over the door-way in the centre is a bronze equestrian bas-relief of Henry IV., which replaces one destroyed during the Revolution; a series of niches contain the most distinguished of the magistrates of Paris from early times; and in the centre of the roof is a valuable clock by Lepaute, which is lighted at night. The interior court, approached by a flight of steps, is surrounded by an arcade and portico, with Ionic columns between the arches, under one of which, facing the entrance, is a splendid bronze statue of Louis XIV. The pillars over the Ionic columns of the first floor are of the Corinthian order. Around the frieze of this court were marble tablets, inscribed with the principal events of the life of Louis XIV., from 1659 to 1689; and circular compartments in the spandrils of arches were charged with armorial bearings, now effaced. The lucarnes of this court are very beautiful and light. The rounded roof of the principal staircase is divided into compartments, the mouldings and interior parts of which are richly sculptured. On the landing-place is a curious groined roof, constructed to imitate wood-work, and is a monument of the taste of the times of Henry II. The *Grande Salle*, or *Salle du Trône*, occupies the whole length of the central portion of the building, and is a most magnificent apartment. The fire-places are vast, and are ornamented with recumbent figures in white marble, of the same date as the staircase. The most interesting recollections are connected with this fine monument of the 16th century, which from the time of its erection has witnessed

many of the most important political acts of the revolutions with which France has been visited. The room where Robespierre held his council, and where he attempted to destroy himself, is shown, as well as the window where General Lafayette embraced Louis Philippe, and presented him to the people in 1830. It is the central one of the *Grande Salle*, and is the same window from whence Louis XVI. spoke to the populace with the cap of liberty on his head. All the revolutions of France have been in some way associated with this historical room, or with the fatal "Place de Grève" beneath. The new buildings mentioned above were begun on the 1st of March 1838, and the whole exterior finished in 1841. (1) The peculiar light architecture of the old original building has been carefully copied in the new parts, with the exception of the roofs, which in the former have been lowered to the level of the latter. The old front has been cleaned and carefully restored, so that the whole pile has the look of a new building, and does great honour to the talents of the city architects, Messrs. Godde and Le Sueur. The river façade contains the dwelling of the prefect of the Seine, and is entered by the open gateway under the left wing. The grand staircase has three flights of steps, supported by lofty columns, and is ornamented with bas-reliefs, by Messrs. Debau and Briou. The walls of the ante-room are covered with gilt leather hangings, in imitation of the furniture of Italy and Flanders of past centuries. In an aperture of the wall is a speaking-tube, communicating with the servants' hall below. The next room is wainscoted with oak, and contrasts with the adjoining noble saloon, 70 feet long by 40 in breadth, and 22 feet in height, called the ball-room, the walls of which are covered with richly embroidered blue silk; it is divided into three equal compartments, by light and graceful arcades. The allegorical paintings on the ceiling, etc., are by M. Hesse. Beyond the ball-room is that for refresh-

(1) Count Rambuteau, in his latest published report to the municipality, notices, in terms of laudable pride, the rapidity with which the new buildings of the Hôtel de Ville have been constructed, remarking that, while forty years hardly sufficed to erect the old house, three were sufficient to terminate the new; and that, too, at a moment when other public works were in progress in all parts of the capital. It had been vaunted that the Hôtel des Invalides was finished in seven years by Louis XIV., a despotic sovereign, with the whole resources of the kingdom at his command, and at a time when no workman *dared* to labour at any private building, till the public (or rather royal) edifices were first supplied.

ments, called the *Salon de Café,* a charming room, with sculptured marble ornaments, hung with yellow silk, embroidered in silver. To it succeeds a spacious dining-room, with an ornamented frieze, containing subjects appertaining to the chase, the fisheries, etc. Underneath are the spacious kitchens, sufficient to provide a banquet for a thousand guests. Much praise is due to the architects, who have united in this building all that is required for the convenience of the public offices, (1) with a suite of state apartments worthy of a royal residence. The interior decorations of this immense civic palace are not yet entirely finished. For tickets to view the apartments a letter must be addressed to *M. le Préfet de la Seine.*

In the buildings of the Hôtel de Ville the *Bibliothèque de la Ville,* which has been removed to 35, quai d'Austerlitz, on account of the alterations now going on, is to be ultimately replaced. This collection was bequeathed to the town of Paris, by M. Moriau, Procureur du Roi, in 1759. It is rich in manuscripts upon the history of France. (See *Public Libraries.*)

The Place de Grève is celebrated as having been the scene of most of the public "deeds of blood" that have occurred in the capital. Its pavement has been stained with the blood of the victims of all revolutions, as well as of criminals who have fallen by the hand of justice : executions have of late, however, been discontinued here. Great improvements in the architectural appearance of this place have been effected by the extension of the Hôtel de Ville, and the widening of the quay. In the north-west corner of it may still be perceived one of those turrets formerly so numerous in Paris.

The Pont d'Arcole, which leads from the Place de Grève to the Ile de la Cité, is a small suspension toll-bridge for foot-passengers only. It was erected after the designs and under the direction of M. Duvergier, and was opened on the 21st of December, 1828. Its length is 106 yards, and its breadth 5. The chains pass over a small archway of masonry, erected in the middle of the river. This bridge was the scene of a sanguinary conflict between the Royal Guards and the people in 1830. It derived its present name from a young man, who, heading the people in their advance upon it with a flag in his hand, was killed under the archway in the middle; and from his name being Arcole, added to the similarity of this trait of courage to one displayed by Napoleon at Arcola, the present appellation arose.

(1) The public offices occupy 171 rooms. The number of clerks is 418.

The visitor may proceed, by the rue des Arcis, to

St. Merri, 2, rue St. Martin, parish church of the 7th arrondissement.—This church was originally a small chapel dedicated to St. Pierre-des-Bois, near which St. Mederic or St. Merri died in 700. In 1200, the church, being built on the site of the chapel, took for its patron St. Merri, whose relics it contained. The present edifice was begun in 1520, but not finished till 1612. It is a cruciform church, having a tower placed at the south-western angle of the nave, with double aisles on each side of the nave and the choir; behind the tower, on the southern side of the nave, a large chapel of the Holy Sacrament was erected in 1754. The portal of the western front is of excellent workmanship of the date 1520, but the western end of the church is altogether of an earlier style than the choir and chapels. There are large clerestory windows with good tracery, but no triforium, and the transepts have fine rose-windows, the southern being the most elaborate. The junctures of the vaulting, mouldings, and piers, are all made without imposts, according to the style prevalent in France in the 16th century, except in the chapels of the choir, where curious examples of large circular pillars with bands for capitals occur. The key-stones of the vaulting-ribs of the nave and of the aisles are good specimens of the workmanship of the time; and the ceiling is covered with florid tracery. The northern aisle of the nave, presenting a series of chapels opening into each other, is worthy of notice. The first chapel to the right is that of the Holy Sacrament; it contains a good picture, by Colson, of St. Charles Borromeo at Milan, and another of St. Chrysostom, by Péron. This chapel, though handsome in itself, does not harmonise with the Gothic character of the church. In the northern aisle, a Descent from the Cross, probably a copy, is of some value, and, in the passage leading to the sacristy, is a fine Visitation of the Sick. The two last chapels of the southern aisle of the choir also contain some good paintings. Behind the high altar, in the windows of the choir, the transepts, and the chapels, are still preserved some fine specimens of painted glass, executed by Pinaigrier. This church is remarkable for the obstinate resistance made in it and the adjoining streets, during the events of 1832, to the King's troops by the populace. The tower and façade have lately undergone restoration.

At the corner of the rues Maubuée and St. Martin, is the *Fontaine Maubuée,* built in 1733.

EIGHTH ARRONDISSEMENT. (1)

On entering this arrondissement by the rue Popincourt, at the northern end, the visitor will pass by a large barrack, and a fountain ornamented with bas-reliefs, opposite which is

ST. AMBROISE, 2d district church of 8th arrondissement.—This church, built for a convent of nuns, called the *Annonciades*, in 1639, was enlarged in 1802, and annexed to the parish of St. Marguerite. It consists of a nave, choir, and side aisles; but is perfectly plain in its architecture, and of small dimensions. There is a large chapel of the Virgin, opening into the eastern aisle, and on the same side is a curious picture of a nun wearing a crown of thorns; in the western aisle a St. John the Baptist; and at the entrance of the choir an Adoration of the Magi. On the western wall is a remarkable *Ecce Homo*, and a Magdalen, of the school of Mignard. Over the altar is a picture of St. Ambrose protecting an Arian from his persecutors, by Wafflard, and on the left, Jesus bearing his Cross; both passable pictures of the modern French school.

Behind the church of St. Ambroise, is the

ABATTOIR DE POPINCOURT, OF DE MENILMONTANT, the finest and largest in its accommodations of the five establishments of the kind in Paris. It was erected in 1810, and consists of 23 piles of building, on a sloping ground, and within a walled enclosure 645 feet by 570. In front of the abattoir is a small planted promenade, and, at the entrance, are two pavilions, containing the bureaux of the administration. To the right and left of the central court, 438 feet in length by 291 in breadth, are four immense slaughter-houses, separated by a road crossing the enclosure; they are each 141 feet long by 96 broad, and include respectively a flagged court, on each side of which are eight slaughter-houses for the use of the butchers, by whom the keys are kept. Each slaughter-house is lit and ventilated from arcades in the front walls. Above are spacious attics for drying the skins and preparing the tallow; and to preserve coolness a considerable projection has been given to the roofs. Behind these slaughter-houses are two ranges of sheds, containing sheep-pens, and at the extremities are stables: each of these buildings contains a loft for forage. These masses of building form the sides of the court. At the end is a commodious watering-place, and pens for cattle, besides two detached

(1) All that part of the 9th arrondissement which lies between the fosse de la Bastille and the rue St. Paul is included under this head.

buildings, each traversed by a broad corridor, which communicates with four melting-houses, below which are cellars, containing coolers. Beyond these, parallel with the outer wall, are two buildings raised on cellars, in which the skins are kept, and near them, in front of the entrance, is a double reservoir for water, 228 feet in length, built in solid masonry, and resting on arches which form stands for carts. Cattle and sheep, on entering Paris, are immediately driven to one of the abattoirs, and there kept at the cost of the butcher; the meat is taken to the shops at night. At the abattoir de Popincourt the slaughtering is not in proportion with its extent; at that of Montmartre, which is smaller, much more business is done; this inequality results from recent changes in the trade. The slaughterings vary in amount here even more than in other abattoirs, but may be estimated at the weekly average of 400 oxen, 300 cows, 600 calves, and 2,000 sheep. The establishment is superintended by a resident inspector of police, and gives employment and lodging, independently of the butchers and their servants, to 18 individuals with their families. The visitor will remark the cleanliness which prevails here, so difficult to be maintained in an establishment of the kind. Strangers are readily admitted, on application at the porter's lodge.

The rue St. Maur leads from this into the rue de la Roquette. Here the visitor will be struck with the aspect of the two large prisons, one for condemned criminals on the east, the other for juvenile offenders on the west. (See *Prisons.*) In this street will also be remarked a spacious building just erected for primary instruction; it cost 200,000 fr. The Barrière d'Aulnay, at the upper end of this street, which is filled with the shops of dealers in tombs, funereal garlands, etc., opens in front of the

Cemetery of Père la Chaise.(1)—This tract of ground on the slope of a hill extending from Belleville to Charonne, on the north-east of Paris, was celebrated in the 14th century for the beauty of its situation; under Louis XIV. Père La Chaise resided here, and during 150 years it was the country-seat of the Jesuits; it is now the principal cemetery of the capital. In the earliest ages of the monarchy, this spot, called *Champ l'Évêque*, belonged to the Bishop of Paris. In the 14th century, a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee, and presented to the community of the Jesuits in the rue St. Antoine.

(1) A plan of the cemetery is to be had at the gate on entering.

It continued to bear its former name till the reign of Louis XIV., who authorised the Jesuits to call it Mont Louis. That monarch being much attached to Père La Chaise, his confessor, appointed him superior of this establishment in 1765, and Mont Louis then became the focus of the Jesuitical power in France. The house was enlarged, and the garden extended and ornamented; but on the suppression of the order, Mont Louis was sold to pay the creditors of the community. It afterwards passed through several hands, and was purchased for 160,000 fr. by M. Frochot, prefect of the Seine, to be converted into a cemetery. It then contained 42 acres. M. Brongniart was appointed to adapt this spot to its new destination; and he preserved whatever could be rendered subservient to the embellishment of the new establishment. Winding paths were formed, a wide road was opened to where the mansion of Père la Chaise formerly stood, and with the shrubs and fruit-trees were mingled cypresses and willows. The cemetery of Père La Chaise was consecrated in the beginning of 1804; and on 21st May, of the same year, the first grave was made. Its present extent is nearly 100 acres, entirely walled in. The beautiful situation of this spot, on the side of a hill, surrounded by valleys and slopes, and commanding an extensive view over a picturesque and glowing landscape, makes it a favourite resort of strangers as well as of Parisians. No other cemetery of Paris can vie with it in the number and costliness of its monuments, it being chosen by the most distinguished personages as the place of their interment. Some of them, of large dimensions and elegant architecture, represent temples, sepulchral chapels, mausoleums, pyramids, and obelisks; others present cippi, columns, altars, urns, etc., variously ornamented; most of them enclosed with iron railings, within which are planted flowers and shrubs, and near are retired seats, to which kindred and friends repair to indulge in feelings of affection and regret. A subterranean canal, which conveyed water to the Maison de Mont Louis, still exists, and furnishes a sufficient supply to keep the plants and herbage in constant verdure. (1) The cemetery of Père La Chaise is appro-

(1) In this cemetery there are three kinds of graves:—perpetual graves, temporary graves, and *fosse communes*. The last are four feet and a half deep, in which the poor are gratuitously buried in coffins placed close to, but not upon, each other. The two latter kinds of graves are re-opened every five years, that term being sufficient for the decomposition of bodies in this clayey soil; but the ground of each grave may be bought either for six years or for ever, at the time the trenches are about to be re-opened, in the event of it not being in the line of any road it is in contemplation to form. (*See* page 131.)

priated to the interment of the inhabitants of the 5th, 6th, 7th, 8th, and 9th arrondissements only, except in the case of the purchase of ground in perpetuity, in which case it is open to all persons. The gateway, immediately opposite the barrier, is placed in a semi-circular recess; and is adorned with funereal ornaments, and scriptural inscriptions in Latin. Within is the lodge of the guardian. The divisions on the right and left of the avenue opposite the entrance present nothing worth notice. Taking the first pathway to the right, the visitor will soon arrive at the *Bureau de Renseignements*. Further on, facing the lower broad avenue, is the *Bureau de Surveillance et des Inscriptions;* and a door to the right of the court leads to the Jews' burial-ground. It contains handsome monuments of Calmer, Madame Fould, and M. Diaz Carvalho. Beyond this spot, on the right, stands the most picturesque and interesting monument in the cemetery, the tomb of Abelard and Heloisa, who died in the middle of the 12th century. It consists of a sepulchral chapel of the pointed style of the 13th century, formed by M. Lenoir, out of the ruins of the celebrated abbey of the Paraclete, founded by Abelard, and of which Heloisa was the first abbess. It is 14 feet in length by 11 in breadth; and its height is 24. A pinnacle 12 feet in elevation rises out of the roof, and four smaller ones, exquisitely sculptured, terminate the angles. Fourteen columns, six feet in height, with rich capitals, support arches which are surmounted by cornices wrought in flowers. The four canopies are decorated with sculptured figures, roses, and medallions of Abelard and Heloisa. In this chapel is the tomb built for Abelard, by Peter the Venerable, at the priory of St. Marcel. He is represented in a recumbent posture, the head slightly inclined and the hands joined. By his side is the statue of Heloisa. The bas-reliefs round this sarcophagus represent the fathers of the church. At the foot on one side of the tomb are inscriptions; and at the angles are four others relating to the origin of the monument, its removal, and its erection in the Musée des Monuments Français, from whence it was transported to the cemetery of Père La Chaise. Near this spot repose General Murray and Rear-admiral Colbert. On the side of the avenue opposite the chapel of Abelard and Heloisa are two divisions, the most remarkable monuments in which are that of the great naturalist, Cuvier; those of M. and Mme. Reveillon, of whom the latter was the first victim of the Revolution in 1789, when their paper-hangings manufactory in the Faubourg St. Antoine was burnt by the populace; and that of Pigault Le Brun. In the next divisions are interred a M. Schacheres, shoemaker to Made-

moiselle d'Orléans, whose epitaph, composed by himself and inscribed on his tomb before his death, is the *ne plus ultra* of vanity; the Duchess de Fleury; the noble family De Coigny; the Prince de Monaco, who in 1819 drowned himself, at the age of 61 years; the Russian princess Gatignie, a Gothic monument; the celebrated medical professor Hallé; Delambre, the astronomer; Länglés, the Oriental scholar; the Marchioness de Condorcet; the famous Regnault St. Jean d'Angely; Baron Denon, a pedestal surmounted by a bronze statue of that distinguished traveller; the Duke de Laval Montmorency; and the Duchess de Castries, a handsome monument. The next divisions of this section, comprised between the principal avenues, contain the aeronaut Charles, successor of Montgolfier; Madame Dufresnoy, surnamed the tenth muse of the age; the celebrated chemist Fourcroy, a bust of marble; Hauy, the mineralogist; Van Spaendonck, painter of flowers; Breguet, the celebrated watchmaker; Parny, author of the *Guerre des Dieux*, etc.; Chenier; Bernardin de St. Pierre, author of Paul and Virginia; Grétry, the celebrated composer; the poet Delille, a plain tomb of large dimensions, surrounded by palisades, and bearing no inscription but his name; Boieldieu and Bellini, the celebrated composers; Dupuytren, the great surgeon and anatomist; Prevost, inventor of the Panorama, a black marble pyramid; Visconti, a sarcophagus of black granite surmounted by his bust; Guinguené, a distinguished author; the celebrated Talma, a plain monument without inscription; Géricault, the painter; Madame Blanchard, who perished July 6th, 1819, by the ignition of her balloon, a cippus surmounted by a globe in flames; and the composer Méhul. After visiting the above monuments, the visitor should cross the avenue and inspect those on the opposite side, as far as the second turning, having the chapel on his rear. Here are interred Valencienne, landscape-painter; Isabey, sen.; Désaugiers, the author and chansonnier. In the avenue at one extremity of which is the chapel, are several handsome monuments, which deserve attention. In the middle of the Rond Point stands a beautiful monument erected by public subscription to the memory of Casimir Périer, Prime Minister in 1832, consisting of an excellent statue of the statesman placed on a lofty pedestal. Around this circular space are sepulchral chapels of the families Souriac and Mallet, the latter surmounted by a fine marble group of the Virgin and infant Jesus; here also are interred the Duke de Frias; M. le Bailli de Crussol, a superb monument; Valentin Hauy, who taught the blind to read by means of characters in wood; Monge, the geometer, a handsome sepulchral

chapel surmounted by a temple, with his bust in marble, erected by his pupils; and Madame Guizot. A small path leads off, a little south of the principal road to the right, to a part of the cemetery in which are the tombs of Labédoyère; the Siéyes family; Marshal Lauriston, etc.; a curious turret-shaped tomb and a large obelisk will also be remarked here. The principal road winding round the foot of the hill should next be followed by the visitor. Along its whole extent it presents a succession of the most beautiful tombs. Some of the most remarkable are those of Marshal Kellermann, Duke de Valmy; Jacob Ricardo, Esq.; the Laffitte family; Lanjuinais; Prince de Castelcicala; the wife of Marshal Macdonald; Marshal Gouvion St. Cyr; Count Lavalette; Hon. Ashley Cooper; Gen. Frère; Fitzherbert, etc. A rising ground at the eastern end of the cemetery commands a delightful view over Vincennes, and contains several very beautiful tombs; among them is one of the Marquise de Dalmatie, daughter-in-law ofMarshal Soult. The visitor should now ascend the hill west of the avenue, and he will then find himself among many of the greatest names of France. The tomb that will first meet his eye, south of the principal road, is the elegant sepulchral column of Viscount de Martignac; after it he will find the monuments of General d'Abadie; Miot de Melito; de Sussy; the celebrated Volney; the Count de Grave, minister of Louis XVI.; the Duke Decrés, a monument of large dimensions, on which two bas-reliefs represent naval actions with the English; Marshal Serrurier; the Duchess de Mazarin; the Count de la Martillière, a sarcophagus surrounded by small cannon; la Reveillière-Lepaux, a noted character at the Revolution; Hué, the faithful attendant of Louis XVI.; the Abbé Sicard, director of the Deaf and Dumb School; Gen. de Keversau; Gen. Pacthod, the word "Eylau" inscribed on his tomb; the Chancellor Cambacérès, an elegant monument; Rabaut-Pommier and Mestezart, Protestant ministers, the latter a tomb in the form of a cottage; the celebrated Madame Cottin; Marshal Beurnonville, a pedestal of black marble; Beaumarchais, the dramatist; Marshal Davoust, Prince d'Eckmuhl, a pyramid of granite; Marshal Lefèvre, a magnificent sarcophagus of white marble; two figures of Fame crown the bust of the Marshal in relief, a serpent, the emblem of immortality, encircles his sword, and the inscription—*Soldat, maréchal, duc de Dantzick, pair de France: Fleurus, Avant-Garde, Passage du Rhin, Altenkirken, Dantzick, Montmirail;* Marshal Masséna, Prince d'Essling, a pyramid of white marble, 21 feet in height, a portrait of the Marshal in bas-relief, and the inscription—*Rivoli, Zurich, Gênes, Essling;* Marshal Suchet,

Duke d'Albufera, in beautiful white marble, richly ornamented with bas-reliefs of fine execution; Gen. Dumuy, an antique tomb of black marble; the Russian Countess Demidoff, a most beautiful temple of white marble, the attic supported by 10 columns, under which is a sarcophagus surmounted by a cushion bearing the arms and coronet of the deceased; Lameth, 3 columns placed together bearing each an urn; Windsor; Camille Périer; Manuel, the celebrated orator of the Chamber of Deputies; Girodet, the celebrated painter, a monument with his bust; General Foy, a superb monument erected by national subscription, consisting of a sepulchre surmounted by a temple, in which is seen a statue of the general in the act of addressing the Chamber of Deputies; Benjamin Constant, a small plain tomb; Niemerowski, president of the National Government of Poland in 1831; Dulong; and Marshal Ney. A little to the west of these tombs, and near to the tomb of Gen. Foy, are those of Baron Simon, a pedestal of black marble surmounted by an obelisk and an urn; the Marchioness de Beauharnais, sister-in-law of the Empress Joséphine and mother of Madame de Lavalette; Parmentier, to whom France is in a great measure indebted for the general cultivation of the potato; and Captain Cochrane with his brother. Westward of these are the tombs of Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase; La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two bas-reliefs in bronze, one representing the fable of the *wolf and the stork,* and the other the *wolf and the lamb;* Laplace, the great astronomer, a tomb of white marble, from which rises an obelisk surmounted by an urn, ornamented with a star encircled by palm-branches and the inscriptions alluding to his works: *Mécanique Céleste—Système du Monde—Probabilités;* General d'Arbouville, a sepulchral chapel; Marshal de Perignon, an antique tomb; Madame de St. Julien, surnamed by Voltaire the *Papillon Philosophe;* the Countess de la Marcke, illegitimate sister of the King of Prussia, a column of grey marble crowned by an urn; the Marquis de Clermont Gallerande, who, on the memorable 10th of August, placed himself between Louis XVI. and the mob, to defend his sovereign; and a lofty obelisk of the Gemond family.—The visitor is now recommended to ascend the hill, and to examine that part of the cemetery which lies beyond the straight road formed along the brow of the hill. Here he will find numerous English tombs, and many that are exceedingly beautiful. Beginning from the eastern end of this road, where he had previously turned off, he will find those of Count Chap-

tal; the Perregaux family; Count Rougemont de Lowenberg, a handsome tomb; the family Craufurd d'Orsay; Miss Luscombe, with an elegant Latin inscription; Picard, the dramatist; Sir M. Crombie; the Delessert family; Madame Maurenq, a white marble column, round which some living ivy is most tastefully trained; Lady Headley; Sir W. Keppel, and a great number of other English tombs. Here too are the monuments of the Duke of Fernan Nunez, Spanish Ambassador; of the Count de Montmorency; Lady Granville Temple, a sepulchral urn; Count Daru, Author of the History of Venice; Garnier Pagès; Don M. L. Urquijo, a handsome circular temple; and a remarkably beautiful chapel without any inscription, but very sumptuous in its details, standing next to it. A little farther to the west, and on the same side of the avenue, is the tomb of a son of the Marcheso di San Tommaso, an exquisite piece of sculpture, with an angel surmounting it. Beyond this, at the end of the avenue, is a handsome tomb, with a lofty obelisk, erected to the memory of the daughter of the Duchess de Duras; and near it is the elegant tomb of the Marquis d'Argence. Here too is a very lofty pyramid, erected to the memory of M. Beaujour, and one of the most conspicuous objects in the cemetery. From this part the stranger may follow the alley leading towards the south. He will pass near the tombs of Tallien, who after having wielded the destinies of France died in abject poverty; the Abbé Sabatier de Cabre, who was the first that demanded the convocation of the States-General in 1789; M. Boulard, who undertook a journey to the quarries of Carrara, to buy the marble for the construction of his tomb; Gericault; and De Sèze, an advocate, the intrepid defender of Louis XVI. The visitor will now arrive at the chapel of the cemetery, which is a plain Doric building, about 56 feet by 28 in length and breadth, and 56 feet in height. In front of it is an open platform, from whence the eye ranges over Paris. Behind the chapel and near it will be found the monument of the Abbé Gaultier, The stranger will next proceed by the celebrated David's tomb, to the lower part of the cemetery, in which the tombs are principally those of persons "unknown to fame;" but where much will be found to attract attention. The temporary graves are mostly in this quarter; and beyond are the *fosses communes*. Two long alleys extend from the chapel towards the boulevard; they are planted with overhanging lime-trees, which produce a solemn effect. The ground between them, and in general all this lower part, does not contain much to interest the visitor. During the spring the odoriferous shrubs and blossoms of the acacia-trees fill the air

with perfume, and attract to this cemetery crowds of persons of all classes. In 1814, while the forces of the allied powers were approaching Paris, formidable batteries were established in the cemetery of Père La Chaise, which commands the plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied it on the 30th of March, and successfully resisted two attacks of Russian troops detached by General Barclay de Tolly. On the third attack, however, the Russians made themselves masters of the cemetery; and their possession of the batteries hastened the surrender of the village of Charonne. Paris having capitulated the same evening, the Russians bivouacked in the cemetery, and cut down many of the trees for fuel. In 1815, while the combined forces of the allies surrounded Paris a second time, interments were temporarily suspended here.

Père La Chaise is one of the most beautiful as well as interesting sights of Paris. To inspect it thoroughly would require many days. It cannot be denied that the rivalry of art (1) which abounds here weakens the effect on the imagination which the solemn character of the place ought to inspire. (2)

On leaving the cemetery, the visitor is advised to follow the outer boulevard, as far as the

Barrière du Trône.—Here he will find two handsome and lofty columns, erected in 1788, but only recently finished, on the lower part of the shafts of which are two colossal figures representing Victory and Peace, by Desbœufs, and surmounted by bronze statues, one of St. Louis, by Etex, and the other of Philippe Auguste, by Dupont. A throne was erected here, on which Louis XIV. received the homage of the city, on his triumphal entry, on the 26th August, 1660, whence it derives its name. The road from hence leading to Vincennes is wide, with a fine avenue of trees on each side. The large circular space immediately within the barrier was used by the Jacobins of 1794 as a supplementary place of execution; in the August of that year, they immolated 59 of their victims here in one day.

(1) It has been calculated that during 40 years that this ground has been devoted to its present purpose, not less than 100 millions of francs, or 4 millions sterling, have been expended in the erection of the monuments; and it will be a subject of regret to think that, from their slight construction, the greater part of them will probably not exist at the end of the century. The number of tombs is upwards of 15,000.

(2) For the convenience of the stranger in Paris, it may be mentioned that an omnibus leaves the Place du Carrousel for the cemetery, and *vice versâ*, every five minutes, from 8 in the morning till dusk.

Public festivals for this quarter of Paris are now held here; and displays of fire-works, shows, games, etc., whenever given by Government, take place here as well as in the Champs Élysées. At other times it looks deserted enough; but the municipality intend to ornament it in the style of the Place de la Concorde, with a bronze fountain modelled from the Elephant once intended for the Place de la Bastille.

The rue du Faubourg St. Antoine, which leads westward, and is a wide though not well-built street, is, it is said, to be planted like the boulevards. In this neighbourhood the government is now erecting, at an estimated cost of 4,400,000 fr., "La Nouvelle Force," a large cellular prison, in the form of an open fan, all the corridors of which, terminating in a common centre, will be constantly under the eye of the inspector: it will contain 1200 prisoners, and is intended to replace "La Force." The stranger will perceive the *Marché aux Fourrages*, and may pass on to the

Maison d'Enghien, 8, rue de Picpus.—This small hospital, called after the unfortunate duke whose name it bears, was founded by his mother, the Duchess of Bourbon, in 1819. Since the death of that princess it has been supported by Madame Adelaide d'Orléans. The situation is airy, and the utmost cleanliness and order prevail in the establishment. It contains 50 beds, of which 18 are for women. The Sœurs de St. Vincent de Paule attend upon the inmates.

At No. 18 is the *Hôpital Militaire de Picpus*.

Lower down, at No. 15, was once a convent of the order of St. Augustin, now converted into a boarding-school, but still preserving the chapel of the religious house. Within the walls of this establishment is a small private cemetery, containing the remains of several noble families, de Noailles, de Grammont, de Montaigu, Rosambo, Lamoignon, etc.; and here too in this spot almost unknown, beneath a simple tomb, lies one of the purest public characters of modern times, Lafayette. In an adjoining place of sepulture repose several victims of the reign of terror. The visitor, who may be desirous to see this interesting, though small, cemetery, will readily obtain admission by applying at the porter's lodge.

The stranger will arrive, by the rue de Picpus, at the barrier of the same name, and will then find himself in the village of Bercy. The warehouses for wine extend half a mile along the river. Wine can be left here in bond; and the quai may be seen at times quite covered with casks. At Bercy passes over the Seine

The Pont de Bercy, or de la Gare, a chain bridge, with a central and two subordinate suspensions. It is supported on two piles of masonry erected in the stream. It cost 750,000 fr., and its average annual produce is 70,000 fr.

Immediately within the Barrière de la Rapée stands the great Dépôt des Fourrages, for the use of the garrison of Paris.— A handsome building, 300 feet long, and 4 storeys in height, containing the oats and other grain for the cavalry; and by its side sheds, 500 feet in length, and 25 feet high, constantly full of straw, hay, etc. By the river is a house for the clerks and other superintendents of this establishment.

The rues de Rambouillet and Petite Rambouillet lead into the rue de Reuilly; at the western end of which is the large pile of buildings, erected by Colbert, for the royal manufactory of looking-glasses (removed to 313, rue St. Denis), but now converted into a barrack. Near this is the

Hôpital St. Antoine, 206, rue du Faubourg St. Antoine.— The abbey of St. Antoine having been suppressed, this hospital was established in the buildings, in 1795. The structure is modern, it having been rebuilt in 1770, after the designs of Lenoir le Romain. A new ward was constructed in 1799. The patients here are of the same class as those of the Hôtel Dieu; and they are attended by the *Sœurs de Ste. Marthe*. The number of beds is 300. The average number of patients is 3500; and the mortality 1 in 8.37. Physicians: Drs. Guérard, Kapeler, and Piedagnel; surgeon: M. Bérard aîné. The days for visiting the patients are Sundays and Thursdays; strangers are admitted every day, on application at the bureau.

In the rue St. Bernard stands

Ste. Marguerite, parish church of the 8th arrondissement.— It was originally a chapel, erected in 1625, but became parochial in 1712; the nave and aisles are of the first date, the choir and transepts of the latter. It is cruciform, with aisles; the transepts are only chapels, that to the south, of the Virgin, that to the north, of St. Vincent de Paule. A large chapel, dedicated to *les Ames en Purgatoire*, communicates with the north aisle of the choir; it was built in 1765, and is badly painted in fresco; its altar-piece, in oil, however, is good, but much injured by damp. In an architectural point of view, this church is of small interest, but is rich in pictures. In the south aisle of the nave is a Massacre of the Innocents, about 10 feet by 7, of the school of Domenichino; a very fine production, remarkable for the number of figures which it contains, and for the beauty of some of the female countenances. In the nave is a large pic-

ture of the Expulsion of Ste. Marguerite, by Waffiard, of the modern French school. The south transept contains a Holy Family, of exquisite execution. It is either of the French or Flemish school. A very beautiful Assumption is opposite to it. To the west of the altar of the Virgin is a fine Descent from the Cross, by Lesueur; on the east, the infant Jesus in the Manger, of the same school. On the east side of this transept is a Salutation of Mary and Elizabeth, probably by Lebrun, an excellent picture; and on each side of it are two large paintings by Galloche and Restaut, of St. Vincent de Paule, forming part of a curious and valuable series of pictures relating to that saint, possessed by this church. Over the sacristy door, in the south aisle of the choir, is a painting, about 8 feet by 7, on wood, representing an Entombment of the Saviour, of great beauty and value. The north aisle of the choir has a small painting of a female saint, near the altar of St. Geneviève. Behind the high altar is a fine bas-relief of the Descent from the Cross, by two pupils of Girardon, in white marble. In the north transept are three large and good pictures representing different passages in the life of St. Vincent de Paule, in one of which he is represented with St. François de Sales; the other two contain portraits of Anne of Austria. A fourth picture, of indifferent execution, represents the apotheosis of the saint; and there are also in this transept a modern painting of St. Ambroise, and a Christ bearing the Cross. No tradition is preserved in the church of the places from whence these pictures came. The rector of this church was the first Catholic priest who broke the vow of celibacy at the Revolution. It is said that the unfortunate Dauphin, son of Louis XVI., who, after the death of his parents, was entrusted to the care of a cobbler, named Simon, whose ill treatment he did not long survive, was buried in the cemetery of this church.

Returning hence into the rue du Faubourg St. Antoine, the stranger will pass by the shabby and meanly surrounded

MARCHÉ BEAUVEAU, erected in 1779: the neighbourhood is a kind of Rag-fair.

At No. 128, rue du Faubourg St. Antoine, is a building which was formerly appropriated to the reception and education of orphan and foundling children, connected with the establishment of the Enfans Trouvés. It was founded in 1660 by the bounty of M. Aligre and his lady. It is ultimately destined to be an *hospice* for 400 old men, who will be maintained for life on paying the annual sum of 400 francs each. At present, as succursal to the Hôtel Dieu, it contains 300 beds; the number

of patients average 6000, the mortality 1 in 15.55. Physicians Kapeler, Guérard, Predagnel, Malgaigne. The patients are attended by the *Sœurs de Ste. Marthe.*

On the northern side of the rue du Faubourg St. Antoine is the FONTAINE STE. CATHERINE, decorated with pilasters surmounted by a pediment. Nearly opposite, the rue St. Nicholas leads to the

HÔPITAL ROYAL DES QUINZE-VINGTS, 38, rue de Charenton.—This hospital for the blind was founded by St. Louis in 1260, at the corner of the rue St. Nicaise, in the rue St. Honoré, and was removed to the *Hôtel des Mousquetaires Noirs,* in 1779, by Cardinal de Rohan. At the Revolution part of the property of this institution was confiscated, but was restored in 1814. The number of families living here is 300; the blind are received with their families, and encouraged to marry, if single. In a few instances both husband and wife are blind. None are admitted but those both blind and indigent, and such are received here from any part of the kingdom. Each blind person, if unmarried, receives 20 sous a-day, if married, 26 sous, for food and clothing, with 1½ lb. of bread; they are lodged gratuitously. The children are sent to a primary school; and an asylum is instituted for them in the hospital, where boys remain till 14 and receive 3 sous a-day, and girls remain till 14, and receive 5 sous a-day. Their apprentice fees are paid by the establishment. Those children that are blind are sent to the *Institution Royale des Jeunes Aveugles* (see 10th Arrondissement). Besides the inmates of this hospital, there are 600 out-door pensioners attached to it, divided into three classes, who receive, 1st class, 100 fr.; 2nd class, 150 fr.; and 3rd class, 200 fr. per annum. Physicians Lacroze and Andrieux. The chapel of this establishment, dedicated to St. Antoine, was, in 1802, annexed to the parish of Ste. Marguerite, as a chapel of ease. Strangers are admitted to the hospital daily. Adjoining it is

ST. ANTOINE, first chapel of ease to Ste. Marguerite.—This church, as above stated, forms a part of the Hôpital Royal des Quinze-Vingts, but is uninteresting. It was built in 1701, and annexed to the parish of Ste. Marguerite in 1802.

An iron bridge, of a construction similar to those at Venice, has been thrown over the Canal St. Martin close to this spot, in order that the circulation of passengers may no longer be suspended while barges are passing through the locks.

The rue du Faubourg St. Antoine ends at the

PLACE DE LA BASTILLE.—The Bastille was attacked and captured by the people on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a de-

cree of the National Assembly, and part of the materials were employed in the construction of the Pont Louis XVI. Its site now forms the Place de la Bastille, and the moat is converted into a basin for boats passing through the new canal. In the centre of the place, the construction of a fountain was begun, by order of Napoleon, but has been since abandoned. According to the design presented by Denon, an arch over the Canal St. Martin was to bear a bronze elephant more than 72 feet high, including the tower supported by the animal. The water was to issue from the trunk of this colossal figure; each of whose legs was intended to measure six feet in diameter, and in one of them was to be a staircase leading to the tower. The great plaster model, of what would have been at the same time a very beautiful as well as singular monument, still stands within the enclosure, exposed to the weather. The municipal council have lately, on the proposal of the prefect, determined to erect this monument in cast-iron or bronze, at the Barrière du Trône. Under the Restoration it was intended to erect a colossal figure of the city of Paris on the base already constructed for the elephant of Napoleon; but after the events of July 1830, this plan also was altered, and, on the 28th July of the year following, the works of the present monument were commenced in the presence of King Louis Philippe. The lower part, which was erected by Napoleon, consists of an immense arch thrown over the canal, round which is placed a vast circular casing of masonry, on which stood the basins intended for the fountain, the lower of red Flemish marble; the upper of white, with lions' heads and laurel wreaths surrounding its cornice at regular intervals. Within this pile of masonry was the apparatus of pipes, etc., for the fountain, with staircases descending to the canal. It now serves as a platform on which has been raised the COLUMN of JULY, its pedestal standing immediately on a basement of white marble, supported by blocks of granite. On the western side of the pedestal is figured, in bold relief, a lion passant, and underneath the following inscription:

A la gloire des Citoyens Français, qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28, et 29 Juillet, 1830.

At the angles of the pedestal is the Gallic cock bearing an oaken wreath in its claws. The shaft of the pillar is partly fluted, and partly encircled with bands bearing lions' heads, whose open mouths admit light and air to the staircase within. The spaces into which these bands divide the column are filled with the names of 504 patriots killed during the Three Days of

1830. The Corinthian capital, over which is a railed gallery, is said to be the largest piece of bronze ever cast, being 16½ feet wide; it is ornamented with lions' heads, children bearing garlands, etc. Surmounting the capital is a gilt globe, and on it stands a colossal figure, gilt also, representing the "Genius of Liberty;" in his right hand is a torch, in his left a broken chain; he is on tiptoe, with wings expanded, as if in the act of taking flight, and might not inaptly be mistaken for the "Spirit of Propagandism." The height of the column, which is of the composite order, is about 163 feet, the diameter 12 feet; weight of metal employed 163,283 lb. avoirdupois; it cost about 1,200,000 fr. Unlike the column in the Place Vendôme, the metallic cylinders of which it is composed are not supported by masonry within; the staircase is therefore, as it were, suspended, and the consequence is that it vibrates perceptibly to every blast of wind. The original designer, M. Alavoisie (who had been previously entrusted with the construction of the Fountain intended to be placed here), dying in 1834, the superintendence devolved on his young assistant, M. Duc. The former had proposed a plain Doric pillar. It was inaugurated with great ceremony on the 28th July, 1840, when the remains of the revolutionary victims were deposited in the vaults underneath. In the marble pedestal is a circular corridor, paved with white marble, relieved with stars and crosses of black marble, and lighted by windows of stained glass. Descending a few steps, are the funereal vaults, secured by four cast-iron doors, ornamented with rich tracery. Each vault contains a vast sarcophagus 14 yards in length, 1 in width, and 1 deep. Around the base of the pedestal is an enclosure flagged with marble, and protected by a massive iron railing. The view from the top of the column is very fine. A small gratuity to the keepers is expected, but not exacted.

Near the column will be seen a rather neat small building which serves as a *corps de garde*. A number of similar ones have just been built in different parts of Paris, with a view, in case of *émeutes*, to afford room for a larger number of troops than the present *corps de garde* could contain.

At the entrance of the rue St. Antoine stood a triumphal arch, which was demolished during the Revolution; and on the eastern side of the Boulevard "Beaumarchais" was once the residence of that celebrated dramatist, demolished in 1823, to unite the basin of the Arsenal with that of la Villette.

On the southern side of this boulevard is the small theatre Beaumarchais. (See *Theatres*.)

At the corner of the rue St. Antoine, No. 216, is

The VISITATION, a small church built by F. Mansard, in 1632, for the Dames de la Visitation. The dome is supported by four arches, between which are Corinthian pilasters crowned with a cornice. The entrance, elevated upon an estrade of 2 steps, is ornamented with two Corinthian columns. The interior is richly adorned with scroll work, wreaths of flowers, etc., but contains no pictures. It now belongs to Protestants of the Calvinistic persuasion, and service is performed by the pastors of the Oratoire in French, on Sundays and festivals, at 12½. The convent, destroyed during the Revolution, was very entensive.

Between the Place de la Bastille and the river on the Boulevard Bourdon, is the

GRENIER DE RÉSERVE.—This immense storehouse was begun by order of Napoleon, in 1807, as a depot for the grain and flour required for four months' consumption of the city. In 1814, however, the walls of the ground-floor alone were finished: it was to have consisted of five storeys, besides the ground-floor, cellars, and attics. In 1816, the building was resumed on a more economical scale, and the ground-floor was roofed in and divided into three storeys. It is 2,160 feet in length by 64 in breadth, except where the five projecting compartments give an additional breadth of 13 feet; and is 32 feet high. Beneath the whole is a range of cellars, under which four water cuts were constructed for the purpose of turning mills. Every baker in Paris is obliged to keep constantly deposited here 20 full-sized sacks of flour, and may warehouse as much in addition as he pleases, on payment of a moderate charge. The building will contain fully 100,000 sacks; the cellars are used as a supplementary entrepôt for wine. During the prevalence of the cholera at Paris, in 1832, this building was converted into a temporary hospital. For admission, apply at the bureau attached to the building, in the Place de l'Arsenal.

Near this, to the north-east, is the Government *Dépôt des Poudres et Salpêtres*. In a low building lately added are manufactured percussion caps for the use of the army. All these establishments are dependencies of

The ARSENAL, which faces the Grenier de Réserve.—About 1396, the city of Paris built a depot for artillery upon this spot, which afterwards passed into the hands of the government. A dreadful explosion having taken place in 1563, the buildings were reconstructed on a more extensive scale, by order of Charles IX. Henry IV. augmented the buildings and garden, and created the office of grand-master of the artillery, in fa-

vour of Sully. Louis XIV. having caused arsenals to be constructed on the frontiers of the kingdom, the casting of cannon in Paris was discontinued. The only use made of the foundries since that period has been to cast statues for the gardens of Marly and Versailles. During the regency, in 1718, some of the old buildings were demolished to erect a mansion for the grand-master. In several rooms was deposited the valuable library, called *Bibliothèque de Paulmy*, originally formed by the Marquis de Paulmy d'Argenson. To this collection were added that of the Duke de la Vallière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. During the Restoration it was called the *Bibliothèque de Monsieur*, having been purchased by the Count d'Artois, afterwards Charles X.; but since 1830, it has resumed its appellation *de l'Arsenal*. It is very rich in history, foreign literature, and poetry, particularly in Italian works; and contains about 200,000 printed volumes and 6,300 manuscripts, among which are some beautiful missals. This library is open to the public from 10 to 3 every day, except on Sundays and holidays, and from the 15th of September to the 3d of November. The rooms of the apartments of Sully, in which he used to receive Henry IV., are still to be seen. They are richly gilt, and resemble, in the style of their ornaments, the *chambre à coucher de Marie de Médicis*, at the Luxembourg. To see them, apply with passport at the bureau of the Director.

Close to the Arsenal, on the Quai des Célestins, are the remains of the once-magnificent convent of the *Célestins*, and of their church, which, next to that of St. Denis, contained a greater number of tombs of illustrious personages than any in the diocese of Paris. It was particularly celebrated for the chapel d'Orléans, which was appropriated to the remains of the brother of Charles VI. and his descendants. The architecture of the chapel is interesting, as it is one of the very few specimens of the pointed style of the 14th century existing in Paris. The buildings of the convent are dilapidated, except a part which has been converted into cavalry barracks. Most of the tombs of the chapel were transported by the patriotic architect, M. Lenoir, to the *Musée des Monuments Français*, rue des Petits-Augustins, and two remarkable ones are at the Louvre in the *Musée de la Sculpture Moderne*. This hitherto neglected portion of the capital is now improving fast; works are in progress, or projected, which will give a new and handsome frontage to the river.

At the corner of the rue St. Paul, are a few remains of the *Hôtel de St. Paul*, long a royal residence; the remainder is of

comparatively late date, and is now occupied by a company for distributing through Paris the filtered water of the Seine.

Opposite the Célestins the suspension bridge, ***Pont de Damiette,*** leads into the Isle St. Louis (see 9th Arrondissement).

At the corner of the rue des Lions, in the rue St. Paul, is a small square turret, of the age of Henry IV.; and farther up in the same street, on the eastern side, the remains of the church of St. Paul will be perceived in the gable of the house, No. 36. All the ground between the rue St. Antoine, the moat of the Bastille, the river, and the rue du Figuier, was formerly occupied by the hotels and buildings which Charles V., in 1360-5, purchased of several individuals, and formed into a royal palace, called the ***Hôtel de St. Paul,*** on account of its proximity to the church. The king inhabited the hotel of the Archbishop of Sens, at the western extremity; the Hôtel de St. Maur was occupied by his brothers. Within the enclosure were several places, the names of which may still be traced in some of the streets built on their site, such as the ***Hôtel de Puteymuce,*** and the buildings ***de Beautreillis, des Lyons,*** etc. This palace was abandoned by the kings of France for the Palais des Tournelles; and, in the early part of the 16th century, the buildings, falling into decay, were alienated by the crown, and sold.

The visitor will now emerge into the rue St. Antoine, and will find himself nearly opposite to No. 143, the

HÔTEL DE SULLY.—This edifice is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. It is in good preservation, and its court, which is large, is richly adorned with sculpture.

On the southern side of the same street, No. 212, at the corner of the rue du Petit Musc, properly de Puteymuce, is a good specimen of the style of the age of Henry IV.

By the rue Royale, the stranger will pass into the Place Royale, standing on the site of the famous ***Palais des Tournelles,*** so called from the vast assemblage of turrets which its buildings presented. This palace, with its gardens, occupied a great extent of ground; and many of the neighbouring streets bear names which mark the site of some of its principal parts. It was in this palace that the masquerade took place, which so nearly proved fatal to Charles VI.; and it was in the great court that the tournament was held, in which Henry II., tilting with the Count de Montgommeri, received a wound in the eye, of which he died (see ***Louvre***). This palace was destroyed, in consequence of this event, by Catherine de Medicis, in 1565, and the present "place" begun in 1604, under Henry IV. The

houses are all of red brick, coped with stone, having high roofs; a wide but low arcade runs under the first storey round the "place." In the middle is the large square, planted with trees and surrounded by iron railings, where Cardinal de Richelieu, in 1639, caused an equestrian statue of Louis XIII. to be erected. This was destroyed in 1792, but has since been restored in white marble by Dupaty and Cortot, in 1829. The attitude of the king is easy. At the corners of the enclosure are fountains. This "place" was formerly the centre of the court-end of the town; it is now principally inhabited by persons of limited income, and who like the stateliness of large and quiet apartments, without the expense of the more fashionable quarters. Its general aspect is heavy and sombre.

In the rue St. Louis is the

Fontaine St. Louis, which is crowned by a small dome, and ornamented by a niche containing a vase; on each side are tritons seated on dolphins.

At the corner of the rue St. Claude, is

St. Denis du St. Sacrement, 3d district church of 8th arrondissement.—On the site of this church formerly stood the chapel of a convent of nuns, demolished in 1828. The present edifice has a handsome portico of four Ionic columns, with a vestibule, and at the east end a small campanile. The interior is divided into a nave and aisles: the roof of the former is supported by a range of eight Ionic columns on either side, and is semicircularly vaulted; the ceiling of the aisles is flat. Both are decorated with rectangular compartments, containing sculptured ornaments. Over the vestibule, at the entrance, is an organ-loft; the high altar stands in a semicircular recess of the east end of the nave, while, at the corner of each aisle is a chapel; that to the south east is dedicated to the Virgin. The interior decorations of this elegant building are worthy of inspection from their chasteness. Messrs. Abel de Pujol and Picot have adorned it with some fine frescos. The subject of the altar-piece, by the former, is the patron saint preaching christianity to the pagan inhabitants of Gaul—a masterly production. This church is considered one of the gems of the capital, and is worthy of a more central site.

NINTH ARRONDISSEMENT.

This division of Paris includes only part of what is called the *Ile de la Cité*, the Ile St. Louis, and a long strip of land on the northern bank of the river, as will be perceived on re-

ference to the map. For the convenience of the visitor, the latter part of the arrondissement has been already described while treating of the two preceding ones.

At the west end of the arrondissement is the

Pont Neuf, leading from the Quais de l'École and de la Mégisserie to the Quais Conti and des Augustins, and from these to the Quais de l'Horloge and des Orfévres.—This bridge was begun by Ducerceau, under Henry III., who laid the first stone on 31st May, 1578. The works were discontinued on account of the troubles of the *Ligue*, and not recommenced till after the accession of Henry IV., who continued it at his own expense, under the direction of Marchand. It was finished in 1604. It consists of two unequal parts; that from the *Ile de la Cité* to the northern bank of the Seine containing seven circular arches, and that to the southern bank only five. Its total length is 1020 feet, and its breadth 78. The arches are bold; above them is a large projecting cornice supported by thickly-set consoles representing grotesque heads; on the piers are semicircular recesses, used as shops. On the square area, at the junction of the two parts of the bridge, a bronze statue of Henry IV. was erected by his widow, Marie de Medicis. Her father, Cosmo de Medicis, had sent her a bronze horse for this purpose, and a figure of the king to suit it was cast in France. This statue was destroyed in 1792; and on its site Napoleon had made preparations for the erection of a magnificent granite obelisk of the extraordinary height of 200 feet, when the events of 1814 put an end to the project. In 1818, the present statue, cast by order of Louis XVIII., and paid for by public subscription, was inaugurated with much ceremony and great enthusiasm. The model was by Lemot, and the statue itself, formed out of several others, including those of Napoleon and Desaix, was cast by Piggiani. The height of the statue is 14 feet, its weight 30,000 pounds, and it cost 337,860 fr. It is one of the finest statues in the capital. The platform and pedestal are of white marble, and the latter bears the following inscriptions.

Henrici Magni, paterno in populum animo notissimi principis, sacram effigiem, civiles inter tumultus, Gallia indignante, dejectam, post optatum Ludovici XVIII. reditum ex omnibus ordinibus cives ære collato restituerunt. Necnon et elogium quod cum effigie simul abolitum lapidi rursus inscribi curaverunt. D.D. die xxv. mens.: Aug. M.D.CCC.XVIII.

On the opposite end is the following inscription, copied from the pedestal of the former statue:—

Enrico IV., Galliarum Imperatori Navar. R. Ludovicus XIII. Filius

ejus opus inchoatum et intermissum, pro dignitate pietatis et imperii plenius et amplius absolvit. Emin. D. C. Richelius commune votum populi promovit. Super illustr. viri De Bullion, Boutillier P. ærarii F. faciendum curaverunt. M.D.C.XXXV.

Bas-reliefs adorn the sides of the pedestal. In one, Henry IV. is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp: and in the other, the king, entering as a conqueror into his capital, stops in the Parvis de Notre Dame, and gives orders to the prévôt of Paris to bear his message of peace to the inhabitants. Underneath the pedestal, at the time of its foundation, was placed a magnificent copy of the *Henriade* of Voltaire. On the Pont Neuf formerly stood the *Pompe de la Samaritaine,* so called from a bronze bas-relief on it, which represented Jesus and the woman of Samaria. It was built in 1604, to supply water to the Tuileries and the Louvre, and was demolished in 1813.

From the middle of this bridge the stranger passes into the

PLACE DAUPHINE, which was formed in 1608, and received its name in honour of the birth of the Dauphin, afterwards Louis XIII. It is of triangular shape; the houses are irregularly built of stone and brick. In the centre is a fountain, after the designs of Percier and Fontaine, erected in 1803, to the memory of General Desaix, who fell at the battle of Marengo. It was formerly, the residence of the principal lawyers and officers of the *Parlement,* and was the scene of some civic festivities in the time of Louis XIV.

Immediately behind the Place Dauphine lies the

PALAIS DE JUSTICE, an immense pile of buildings.—The visitor will do well to pass along either of the quays, and to enter it by the rue de la Barillerie. The kings of France made it their residence until about the end of the 14th century; part of it is said to have been erected by Robert, son of Hugh Capet, about the year 1000; it was much enlarged by St. Louis, and almost entirely rebuilt by Philippe le Bel, in 1313. Louis XI., Charles VIII., and Louis XII., also made considerable additions to it; and Francis I. resided in it in 1531. In 1618, the ancient hall, called *la Salle du Palais,* was destroyed by fire; and the present hall was erected on its site in 1622, by Desbrosses. In 1766, another fire destroyed the buildings extending to the *Sainte-Chapelle,* and the front of the actual edifice was then built. That part of the building which fronts the rue de la Barillerie consists of a central edifice, with a wing of its own height; but other buildings, not so lofty (one of which en

closes a staircase), give it the appearance of having two wings enclosing a court, the side of which towards the *Place* (whereon criminals undergo the punishment of the *carcan*, or French pillory), is enclosed by a richly-worked and gilt railing. (1) The central front, approached by a lofty flight of steps, is decorated by four Doric columns, supporting above the entablature and balustrade four colossal figures. From the roof rises a low square dome, like those of the Louvre and Tuileries. The wing on the northern side contains the hall erected in 1622, called the *Salle des Pas Perdus*, and which serves as a place of meeting in front of many of the courts. It is divided into two equal parts by a line of arcades extending from end to end; the ceiling is vaulted, and the columns are of the Doric order. Its length is 216 feet, and its width 84. One of the most remarkable things which it contains is a fine monument to the memory of Malesherbes, that upright minister, erected in 1822, after the designs of Dumont. From the Salle des Pas Perdus, doors lead to the Court of Cassation, the Tribunal de Première Instance, and other apartments: underneath it is a fine vaulted room, of the 13th century, called the *Souricière*, or *Cuisine de St. Louis*, containing some curious fireplaces. (To see this apply at the Porter's Lodge.) In the central building is the Royal Court, and behind it the Court of Assizes. The southern wing contains the apartments of the officers of the archives, and the sacristy, etc., of the Sainte Chapelle. The roofs of all this part of the building are formed into long low rooms for the reception of the judicial section of the archives; those over the Salle des Pas Perdus, erected towards the end of the reign of Louis XV., are vaulted with hollow bricks, a suggestion adopted from the ancient Romans by the architect Antoine. From the central gallery a long and narrow, but richly-roofed, passage leads to rooms which have been lately restored, in the style of the times of Francis I.; a smaller one, opening at an angle with it to the left, has its panels filled with portraits of the most celebrated French legists. At the end of this gallery is a statue of St. Louis, remarkable not for itself, but for its position; it stands against the wall of one of the towers of the palace, in which the will of Louis XIV., immediately on its being received by the Parlement, was enclosed in a recess, and bricked up, in order that its execution

(1) At the right hand inner corner, the visitor will see the grated archway of the Conciergerie, at which the guillotine carts used to receive the victims of the reign of terror. The present entry to the prison is from the Quai de l'Horloge.

might become impossible. The Court of Cassation holds its sittings in a room which was formerly the *grande chambre* of the Parlement. The Gothic ornaments were removed, and in their place was substituted, by Peyre, in 1810, a decoration simple in design but rich in ornament. This court is adorned with statues of the Chancellors d'Aguesseau and l'Hôpital, by Deseine, and a picture of Louis Philippe. The ceiling of the Court of Assizes is ornamented with paintings by Jean and Bon Boullogne. The other courts, including the Royal Court, are very ordinary apartments, and some of them quite inadequate to the purposes they are applied to. On all these accounts the alterations in the Palais de Justice now in progress are highly desirable. A most interesting part of the old palace buildings, on account of its many melancholy associations, is the

CONCIERGERIE, which was the prison of the palace, when it was used as a royal residence. Its name is derived from the *concierge* (keeper), who was the chief of a jurisdiction called *Baillage du Palais*, had the title of *bailli*, and enjoyed several privileges. The buildings which form this prison still retain the character of feudal times, and have lately been repaired and restored. The Conciergerie is now used as a prison for persons during their trial, who are brought there a few days previously, from the other houses of detention. (See *Prisons*.) The entrance is by an arch on the Quai de l'Horloge, which leads to a court, and from thence to the great gate of the prison. A sombre vestibule communicates with the *greffe*, the advocates' room, the gaoler's apartments, and the *parloirs*. The room in which the Count de Lavalette, the circumstances of whose escape are well known, was confined is now the parloir des femmes. The dungeon in which the unfortunate Princess Elizabeth, sister of Louis XVI., was confined, another in which Robespierre was imprisoned, and a third which was occupied by Louvel, the murderer of the Duke of Berry, are no longer used. The Conciergerie will ever be memorable for the confinement of the unfortunate queen Marie Antoinette, who was imprisoned here during two months and a half, and left it for the scaffold. The room which she occupied was afterwards diminished to half its size, and transformed into an expiatory chapel. This was beautifully fitted up with medallions to the memory of the Royal family; and there were some exquisite pictures by Simon, Pajou, and Drolling, placed in it, representing events connected with the last days of the Queen. On the altar was a well-composed Latin inscription (removed since the last Revolution), said to have been written by Louis

XVIII. (1) Since 1830, all the decorations of this chapel have been obliterated, the pictures removed, and the apartments devoted to other uses. This prison has several times been the theatre of dreadful massacres. The most recent was on the 2d and 3d of September, 1792, when 239 persons were inhumanly murdered. For permission to see the interior of the Conciergerie, application must be made by letter to *M. le Préfet de Police, Quai des Orfévres*. On the Quai de l'Horloge will be perceived two turrets flanking the ancient gateway of the Conciergerie, lately restored; the most western of these contains the prison of Marie Antoinette. There is a third but lower turret still farther to the west; and to the east a tall square one at the corner of the rue de la Barillerie. In this tower was placed the first large clock seen in Paris, made in 1370, by a German, Henry de Vic. The bell, called *tocsin du Palais*, hung in this tower, repeated the signal given from St. Germain l'Auxerrois for the massacre on the eve of St. Bartholomew. The wall of the adjoining building, fronting the Marché aux Fleurs, is decorated with two figures, by German Pilon, of large proportions and in high relief, representing Justice and Strength.

To the south of the Palais de Justice stands the most sumptuous edifice connected with the old palace of the kings of France,

The SAINTE CHAPELLE, erected in 1245—8, by Pierre de Montereau, for the reception of the relics bought by St. Louis of Baldwin, Emperor of Constantinople, and dedicated in 1248. Upon the spot where this splendid building now stands was a chapel dedicated to St. Nicholas. The Sainte Chapelle consists of an upper and lower chapel; the former communicated with the palace, and was appropriated to the king and court alone; the latter, opening upon the courts below, served as a parochial church for the neighbourhood of the palace. This beautiful edifice is now undergoing a thorough repair and restoration, both internally and externally. It is a precious gem of florid

(1) The following is the inscription above alluded to :—
D.O.M. Hoc in loco Maria Antonia Josepha Joanna Austriaca, Ludovici XVI. vidua, conjuge trucidato, liberis ereptis, in carcerem conjecta, per dies LXXVI. ærumnis luctu et squalore adfecta, sed propriâ virtute innixa ut in solio, ita et in vinculis majorem fortuna se præbuit. A scelestissimis denique hominibus capite damnata, morte jam imminente, æternum pietatis, fortitudinis, omniumque virtutum monumentum hic scripsit, die XVI. Octobris, MDCCXCIII. Restitute tandem regno, carcer in sacrarium conversus dicatus est. A.D. MDCCCXVI., Ludovici XVIII. regnantis anno XXII. Comite de Cazes a securitate publicâ Regis ministro, præfecto ædilibusque curantibus. Quisquis hic ades adora, admirare, precare.

Gothic architecture, and well merits the attention now bestowing on it. Its windows are yet filled with the original stained glass of 1248, which escaped, as if by miracle, during the two Revolutions. (1) A spire in imitation of the former one will be added. The roof of the lower chapel is supported by columns and arcades, and strongly vaulted in order to sustain the weight of the floor above, thus giving the appearance of aisles on each side; it has not been altered from the time of St. Louis, and is rich in tombstones with which the floor is entirely occupied. The portals and doorways of both the upper and lower chapels are richly ornamented, and contain some rare and curious architectural details. The bases of the two turrets at the western end (between which is the door of entry to the upper chapel) are of the date of the foundation; their summits are of the 15th century. The porch, which is approached by a noble staircase on the south side of the building, is very beautiful. The roof is very pointed, and of excellent construction; from it rose a lofty spire of wood, which, having been partly burnt, was removed a little before the Revolution. The height of the edifice from the ground is 110 feet, its total length the same, and its breadth 34 feet. The height of the old spire, from the vaulting of the roof, was 100 feet; that which is to replace it will be 70. A richly-endowed chapter, the head of which took the style and dignity of a prelate, was founded here by St. Louis, and became remarkable afterwards for its litigious disposition, which has been so admirably satirized by Boileau in his immortal *Lutrin*. The poet was himself buried in the lower chapel, where his tombstone is still, it is said, to be seen. The relics purchased by St. Louis were, the crown of thorns, a piece of the true cross, etc.; besides these, the chapter possessed some antique gems that were invaluable, and which are now to be seen in the Bibliothèque du Roi. The Sainte Chapelle with its relics cost St. Louis a sum equal to 2,800,000 fr. At the Revolution it was fortunately converted into the depot of the archives of the Courts of Justice, not, however, until the internal decorations of both chapels had been destroyed. These have been necessarily removed on account of the present repairs; in shifting them, old plans of the building as originally designed and executed having been found, it is to be hoped that the government architects will strictly adhere to them. (2)

(1) A beautiful wooden carved staircase of the 13th century, part of the plunder of the first revolutionary sack, having been preserved by the care of M. Lenoir, is to be replaced in its old situation.

(2) Recently, while prosecuting the restoration of this church, a be-

Adjoining to the buildings of the Palais de Justice on the south, and to the west of the Sainte Chapelle, is the ***Hôtel du Trésorier,*** afterwards called the ***Cour des Comptes,*** a handsome building of the time of Louis XV.; and behind this, in a small street communicating with the quay, is the ***Hôtel de la Préfecture de Police,*** once the official residence of the ***Premier Président du Parlement.*** It contains all the offices connected with the jurisdiction of the Prefect of Police, and among them that for passports. Attached to it is the ***Dépôt de la Préfecture de Police.*** (See ***Prisons.***) In the passage leading westward from the Cour des Comptes is a bold archway thrown over the narrow rue de Nazareth, said to be the work of Jean Goujon, and bearing the monograms of Henry II. and the celebrated Diane de Poitiers.

Very extensive alterations are making in the Palais de Justice; the necessary funds for that purpose, estimated at about 8,000,000 fr., having been voted by the municipality of Paris. The whole pile of buildings will stand completely isolated; and,

man heart enclosed in a coffer was found under the altar, which discovery led to a lengthened discussion among antiquarians as to the identity of the relic. Researches lately made in Sicily by Baron Taylor have established the *strong probability,* if not certitude, that the heart in question, as asserted by one of the parties, is in reality that of St. Louis. Contemporary historians—Geoffroy de Beaulieu, the King's confessor, who received his last breath, and was witness of what he relates, as well as William of Nangis, a monk of St. Denis,—state that the King's body, having been submitted to the action of boiling wine, was divided into three parts, two of which, namely, the flesh separated from the bones, and the heart with the intestines, were deposited by Charles of Anjou in the monastery of Monte Reale, near Palermo. The bones were brought into France by Philippe le Hardi. An examination of the royal tomb in Sicily, in July 1843, discovered a joint of one of the toes, and a quantity of dust, enclosed in a wrapper of spangled blue silk, which still retained all its original freshness of colour. There was no trace of the heart, which *could not* have mingled with this dust, the superstition of that age regarding as impious the burial of the hearts of Kings or other great personages, except in a distinct monument, or at least urn, no trace of which exists even in tradition. The registers of the abbey also prove, that several *other relics,* which it *was known* to possess, were alienated without entries being made. Baron Taylor therefore makes the following just reflexion : "Louis IX. caused a chapel, enriched with all the magnificence of his age, and named by him 'La Sainte Chapelle,' to be built on the spot where usually repose the ashes of the founder. After many ages a heart is found. The clergy of this church were known ardently to covet this relic, which no longer is to be found at Monte Reale, *where it was taken* by Charles of Anjou. It is therefore difficult to believe that 'the heart' of the Sainte Chapelle is not in reality that of St. Louis."

to this effect, two new streets will be formed, one extending from quay to quay, through the Cour du Harlay, the eastern side of which will be built in a very florid style of architecture, and the other running parallel to the Quai des Orfévres, bounding the new buildings to the south. The eastern part of the Palais de Justice will also be much altered; the southern and eastern sides of the court in which the Sainte Chapelle stands will be appropriated to the correctional division of the Tribunal de Première Instance; the civil division will occupy all the chambers surrounding the Salle des Pas Perdus. The Cour Royale and the Cour d'Assizes will occupy new courts, to be erected nearly on their present site, and commodious offices and chambers will be built for the law officers of the crown attached to them. The buildings occupied by the Cour des Comptes, in the court of the Sainte Chapelle, will be altered and enlarged, for the accommodation of the Prefect of Police and the several officers dependent on him, and their fronts handsomely ornamented. These works will occupy the attention of the architect, M. Huyot, and the Council-General of the Seine, for several years; and, when completed, they will transform the Palais de Justice into one of the most imposing monuments of the capital.

At the northern end of the rue de la Barillerie is the

MARCHÉ AUX FLEURS ET AUX ARBUSTES, Quai aux Fleurs.—It is planted with four rows of trees, and embellished with two fountains. Flowers, shrubs, and trees are sold here, and on the adjoining Quai Napoleon, on Wednesdays and Saturdays.

On one side will be observed the *Prado*, a public dancing-room, built on the site of the old church of St. Barthélemi. (See *Public Amusements.*)

At the western end of this quay is the

PONT AU CHANGE.—Upon this spot stood the *Grand Pont*, which originally formed the only communication between the Ile de la Cité and the northern bank of the Seine. Upon this bridge, which was of wood, Louis VII., in 1141, fixed the residence of money-changers, and prohibited them from dwelling elsewhere. From this circumstance it derives its name. Several times destroyed and rebuilt, it was burnt down in 1621, and reconstructed in 1647 of stone, with houses on each side, which were demolished in 1788. It consists of 6 arches; its length is 369 feet, and its breadth 96.

At the eastern end of the same quay is the

PONT NOTRE DAME.—This bridge, which is the oldest in Paris, and replaced one built in 1414, was begun in 1499, after the designs of Jean Joconde, and terminated in 1507. It consists of

five semicircular arches, and is 362 feet in length, by 50 in breadth. In 1660, it was richly ornamented with statues and medallions of the kings of France; houses also stood on it; all these disappeared in 1786. On the western side of the bridge is the *Pompe du Pont Notre Dame*, a square tower, supported on piles, and containing a reservoir, into which water is raised by means of machinery worked by the stream of the river.

Following this quay, and nearly at the eastern end of the island, the visitor will perceive some houses below the level of the road, one of which, No. 1, rue des Chantres, is assigned by tradition as the residence of the chanoine Fulbert, uncle of Heloisa. The exterior of the building is not of Abelard's time, 1118; but the cellars, which are very ancient, may be worthy of a visit from the antiquarian. It is pretended that the outrage upon Abelard was perpetrated in a back room of this house. Visitors are admitted. The canons of Notre Dame lived in an adjoining house until the Revolution. The visitor will now arrive at

The Cathedral Church of Notre Dame.—The precise dates of this splendid edifice, as regards its original foundation, and even some of its principal reconstructions and repairs, have never been accurately fixed. The subject has given rise to much controversy, and nothing more than an approximation can in many cases be attempted. It appears certain that a temple existed on this spot in the time of the Romans, the foundations having been discovered in 1711, when nine large stones were found, one of which was a votive altar raised by the *Nautæ Parisiaci*, to Jove, and another bore the effigy of the Gallic deity Hesus. They have been described in several dissertations, and are now in the gallery of antiques at the Louvre. It is supposed that on the site of this temple a church dedicated to St. Stephen was erected about 365, in the time of Valentinian I. This was either enlarged or rebuilt by Childebert, son of Clovis, on the advice of St. Germain, about 522, and is spoken of by Fortunatus, bishop of Poitiers, and contemporary of St. Germain; who, at the same time that he declines comparing it with the temple of Solomon, takes occasion to point out its spiritual superiority, and says that it contained only 30 columns : "*ter decem ornata columnis.*" (1) Robert, son of Hugh Capet, undertook the reconstruction of this church, which was called *Notre Dame*, from one of its chapels which Childebert had dedicated to the Virgin. He commenced, according to some, about the year 1000; and the foundations of the actual church are said to have been part

(1) See Duchesne, tome I., p. 464.

of Robert's work. The building either was not proceeded with, or fell into ruins; for the next account that we find is, that the first stone was laid by Pope Alexander III., who, at that time, had taken refuge in France, while Maurice de Saliac was bishop of the diocese. Robert du Mont, a contemporary writer, says in 1177, that Bishop Maurice had then been long occupied in building the church, and that the apsis of the choir was finished but not roofed in. The high altar was consecrated in 1182 by Henry, legate of the Holy See; and in 1185, Heraclius, Patriarch of Jerusalem, who had come to Paris to preach the third crusade, officiated in the church for the first time. The west front was finished by Bishop Maurice de Sully in 1223, during the reign of Philip Augustus; and the southern transept with the portal in 1257, during the reign of St. Louis, according to the following inscription, renewed on the wall of that part of the edifice:—

Anno Domini MCCLVII. Mense Februario id. II.
Hoc fuit inceptum Christi genitricis honore.
Kallensi Latomo vivente Iohanne magistro.

The architect's name will be better recognized in its primitive form as *Maistre Jehan de Chelles.* The northern transept and portal were erected in 1312, by Philip le Bel, with the proceeds of the confiscated estates of the Templars; and, besides this, there were also erected in the same century the triangular canopies surmounting the windows of the chapels that flank the aisles, as well as the richly-sculptured compartments that adorn the walls of the choir. These were begun by *Maistre Jehan Roux,* and finished by *Maistre Jehan le Bouteiller,* in 1352. The latest addition to the church is the small portal of the northern aisle of the choir, called the *Porte Rouge,* from its having been formerly painted in that colour; it was erected by Jean Sans-Peur, Duke of Burgundy, the assassin of the Duke of Orleans, in 1407, as an expiation for his crime. The western doors, with their elaborate iron-work, were executed about 1570-80, by Biscornette; and the internal works of the choir, by which the original beauty of this part of the edifice was much impaired, were begun by order of Louis XIV., in 1699, and finished in 1714. This is nearly all that can be ascertained or conjectured regarding the history of this fine cathedral. It is a regular cruciform church, having an octagonal eastern end, and double aisles surrounding the choir and nave, with a complete series of lateral chapels. At the western end are two lofty and nearly similar towers, which were intended to support spires. Eastward of the southern transept are the sacristy, and

the remains of the private corridor to the archbishop's palace; all the other sides of the church are perfectly isolated. In front of the cathedral is an area, called *Parvis de Notre Dame*, which was built on till 1196, when Maurice de Sully, 68th bishop of Paris, having purchased and pulled down the houses, formed a suitable approach to the church, which has since been enlarged. In consequence of the progressive elevation of the soil, the pavement of Notre Dame was so much below the level of the *Parvis* in 1748, that it was entered by a flight of 13 steps leading down to it. In that year the ground was lowered as at present. The dimensions of this church were engraved on a brass tablet, in old French verse, and fixed against one of the pillars; they were stated to be as follows:—length 390 feet, width at transepts 144 ft., height of vaulting 102 ft., height of western towers 204 ft., width of western front 128 ft. The length of the nave is 225 ft., width 39 ft.; the roof is 356 feet in length, formed of chestnut timber, and rising 30 feet above the vaulting. The weight of lead which it supports has been calculated at 420,240 lb. The diameters of the circular windows are 36 feet. The pillars of the nave are four feet in diameter; and their foundations, as well as those of the whole church, are laid 18 feet below the level of the soil, and are not built on piles, but on a hard stratum of gravel. The general style is of the very early and very pure pointed architecture; those parts that were built in the 14th century being closely copied from what previously existed, and distinguishable only by a higher degree of finish and delicacy in the ornaments. With the exception of some of the work of Pierre de Montereau, at St. Germain des Prés, and St. Martin des Champs, it is exceedingly rare to find any work of the 12th and 13th centuries executed with greater delicacy and care in all its parts than that of Notre Dame. Of the exterior, the western front is at once the finest and most remarkable feature. Three ample portals lead, the central and larger one into the body of the nave, the lateral ones into the aisles. They are each composed of a series of arches, retiring one within the other, having in the intermediate mouldings angels and scriptural figures, saints, etc. From the height of the capitals of the shafts supporting these arches, a richly-sculptured surface of stone fills up the head of the archway, leaving square spaces beneath for the door-ways. The same style existed in all three portals, and also in those of the transepts: but the central portal of the western front was spoiled by Soufflot, in 1670, who formed it into a pointed arch. The subjects of the sculptures which adorn these portals have afforded

matter for much discussion, but no where are they treated in a form so attractive as in Victor Hugo's *Notre Dame de Paris.* The *Portail du Milieu* presents a pediment in which is represented the Last Judgment, divided into three parts, viz:—1. the angels sounding the last trump, the tombs opening, and the dead rising: 2. the separation of the righteous from the wicked: 3. the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculpture of the arch may be remarked figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell; the rider on the red horse at the opening of the second seal; the blessedness of the saints, etc. The sides of this entrance present 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs, the offering of Abraham; the departure of Abraham for Canaan; Job beholding the destruction of his flocks and herds by a torrent; and Job reproved by his wife. On the doors are carved, Christ bearing his cross, and the Virgin veiled as the mother of sorrows. This portal was ornamented with statues of the 12 apostles, destroyed at the Revolution. The *Portail Ste. Anne,* on the right, is divided by a pillar, ornamented with a statue of St. Marcel treading beneath his feet a dragon, which had disinterred a woman to devour her. In the pediment above the door are several compartments, in which are sculptured,—Joseph putting away Mary; Joseph brought back by an angel; Joseph taking the Virgin to his home; the revelation of the birth of John the Baptist; the annunciation; the visitation; the nativity; the angel appearing to the shepherds; Herod holding his council; the wise men on their way to Bethlehem; the offering of the wise men; and the presentation in the Temple. Above these are figures of the Virgin and Child accompanied by angels, Solomon praying, and St. Marcel. At the summit is the Eternal Father in his glory, surrounded by the prophets; beneath him the Paschal Lamb, and still lower, Jesus Christ, surrounded by angels and saints. Statues of St. Peter and the most notable personages among the ancestors of the Virgin were destroyed at the Revolution. The *Portail de la Vierge,* on the left, presents the same general appearance as the preceding. On the pillar between the two doors is a statue of the Virgin and Child. The pediment is divided into three parts, namely,—figures of six prophets; the death of the Virgin, and the crowning of the Virgin. The arch above is adorned with figures of angels and saints. On the sides of this portal

were eight statues of saints, destroyed at the Revolution. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the door-posts. The eighth sign, Virgo, is represented by a sculptor forming a statue, supposed to be that of the Virgin. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude; on the left, the different temperatures of the year, in six bas-reliefs. The two lateral doors are ornamented with iron-work, executed about the year 1580, which is much admired. The projections on each side of the doors have four niches, in which, till the Revolution, were statues of Religion, Faith, St. Denis, and St. Stephen. Immediately above the three doors is a gallery of small pillars supporting trefoils, called *Galerie des Rois*, which formerly contained 28 statues, supposed to represent kings of France, but which were the kings of Judah, ancestors of the Virgin. All these statues, executed in the 13th century, were destroyed at the Revolution. A second gallery, of short pillars and arches, is designated *Galerie de la Vierge*, from having been formerly ornamented with a colossal statue of the Virgin attended by two angels. Above this gallery is the large rose-window between the towers, and in each of the latter are pointed arches, over which runs a lofty gallery of slender shafts, called the *Galerie des Colonnes*, and continued round the sides; above rises the last division of the towers, each side occupied with coupled windows, and richly crocketed buttresses at the angles crowned by an open-worked battlement of quatrefoils; they are ascended by a staircase of 380 steps from the rue du Cloître. The metropolitan church formerly possessed a fine peal of bells, of which one only remains. In the southern tower were two, called *bourdons;* one of these, named *Emmanuel-Louise-Thérèse*, escaped the fury of the populace at the Revolution. It was hung in 1682, and baptized in the presence of Louis XIV. and his queen Thérèse. It weighs 32,000 lb., and the clapper 976 lb. The other bell, named *Marie*, weighing 25,000 lb., was broken and melted down in 1792, as were eight bells of the northern tower. In the latter tower, three bells for the clock were placed in 1812; these are also used to summon to divine service. A small spire, which rose above the transept, was pulled down in 1792, for the sake of the lead with which it was covered, and six bells, which it contained, were melted down. The mechanism of the clock is very curious. A striking feature

of the exterior of Notre Dame is to be found in the flying buttresses which rise from the outer walls of the chapels to support the lofty clerestory of the nave, choir, and transepts. From the circumstance of their extending over two aisles and the chapels, they are exceedingly long; and, though of light and elegant construction, are rather prejudicial to the general effect of the edifice. The southern side of the cathedral was never so much ornamented as the northern; having been in part blocked up by the archiepiscopal palace. The portal of the southern transept, called *Portail St. Marcel,* is ornamented with subjects from the history of St. Stephen, to whom the first church on this spot was dedicated. In the space filling the head of the arch are five bas-reliefs, representing St. Stephen instructing the Jews; the saint answering the Jews' arguments; the saint insulted by the Jews; the stoning of St. Stephen; and his burial. Above the bas-reliefs is a figure of Christ pronouncing his benediction; two angels at his sides are in the attitude of adoration; the arches are ornamented with small figures of angels, prophets, patriarchs, bishops, etc. The porch is surmounted by pinnacles, the centre one open-worked, above which is the great rose-window, and over it a smaller one; the point of the roof supports a statue of St. Stephen. On each side of the entrance are eight bas-reliefs, taken from the saint's life. A statue of St. Stephen on the pillar between the two doors, and statues of St. Denis, St. Rusticus, St. Eleutheros, St. Marcel, a second of St. Denis, and one of St. Germain l'Auxerrois, in niches on the sides, were destroyed in 1793. In the interior of the porch are seen St. Martin giving half his mantle to a poor man who begs alms; and Christ, accompanied by two angels, carrying to heaven the soul of St. Stephen. In niches are two large statues of Moses and Aaron. The grand northern porch, *Portail Septentrional,* presents nearly the same general appearance as that of the south. On the pillar between the two doors is a statue of the Virgin trampling on a dragon. In the lancet-form space above the door are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the Deliverance of Demoniacs. The arches are ornamented with small figures of angels, martyrs, saints, etc. In the space at the vertex, sits a monarch enthroned, presenting a sealed volume to suppliants kneeling. Statues of Faith, Hope, Charity, and of the three Wise Men of the East, which adorned the porch, and others representing the virtues and the vices, Queen Esther and Ahasuerus, David

and Goliah, and Job, which stood in niches at the bottom of the buttresses between this porch and the Porte Rouge, were destroyed in 1793. The *Porte Rouge* is a most exquisitely sculptured doorway, surmounted by a triangular canopy, with crocketed pinnacles. In the triangular space under the vertex of the archway, are Jesus Christ and the Virgin crowned by an angel; on the right and left Jean Sans Peur, Duke of Burgundy, and Margaret of Bavaria, his duchess, in a kneeling posture. In the arches are several sculptured groups, greatly mutilated, representing acts or miracles of St. Marcel. In the wall between the Porte Rouge and the eastern extremity of the church are seven bas-reliefs, representing the death of the Virgin; the funeral of the Virgin; the Assumption; Christ surrounded by angels; Christ and the Virgin on a throne; the Virgin at the feet of Christ in agony; and a woman about to sell herself to the Devil, delivered by the Virgin. The interior of the church is not so rich as the exterior. The arches of the nave are pointed; the piers are bold, with large and vigorously-executed capitals: those of the choir were similar, but are now entirely altered. The pillars of the aisles are alternately simply circular and clustered, the shafts in the latter case being detached, and of remarkable elegance of proportion. The triforium of the nave presents a pointed arch over three smaller ones supported by slender shafts, the triangular spaces (on the southern side of the nave only) perforated by a single circular aperture. The triforium in the choir is a pointed arch over two others, but without the triangular opening. The clerestory, which is the same throughout nave and choir, consists of a series of pointed double windows, having a curious adaptation of their curves to the exigencies of the vaulting. The vaulting is quadripartite throughout, and for the lateral arches dome-shaped: the stone work is only three or four inches thick, and the vaulting-ribs descend to the imposts of the pillars of the nave and choir. Beneath the rose-windows of the transepts are light galleries of very slender shafts supporting pointed trifoliated arches, the whole of most exquisite workmanship. The chapels are plain throughout, and are similar in detail to the rest of the interior. The rosaces are very elaborate and exceedingly beautiful; they still preserve their stained glass of the 13th century; being all that remains of it in the cathedral; the effect produced by them is very splendid. A curious pointed arch will be observed under the organ-loft, probably of late date. Under each tower may still be seen a large circular aperture in the vaulting through which the ropes passed

from the belfries above. In the wall of the northern tower, in the aisle, is a bas-relief of the 15th century, forming part of the tomb of Etienne Yver, removed from the chapel of St. Nicolas. The upper part represents the Last Judgment, and the lower, a man rising from the tomb, near which is seen a body covered with worms. At the second pillar of the nave was a colossal statue of St. Christopher, erected by Antoine des Essars, in 1413: it was removed in 1785. The nave and its aisles are paved with marble; the pavement of the aisles round the choir is of stone and black marble. An immense vault, extending the entire length of the nave, was formed in 1666 for the interment of the canons, chaplains, choristers, etc., of the cathedral, but has not been used since burial in churches was discontinued. At the entrance of the nave are two large shells in marble for holy water. The organ is remarkably fine; it is 45 feet in height, 36 in breadth, and contains 3484 pipes. The pulpit is quite unworthy of a cathedral. The high altar was pulled down, and most of the ornaments destroyed, at the Revolution, but under the empire it was re-erected, and such of the works of art as could be collected were restored. The first object that strikes the eye on entering the choir is the carved work of the stalls, in oak. The wainscoting above them is decorated with bas-reliefs representing the principal events in the life of the Virgin, and other scriptural subjects, executed after the designs of Réné Carpentier, a pupil of Girardon. The stalls are terminated by two thrones of great beauty, surmounted by canopies, and adorned with angels holding emblems of religion, above which is a cornice and eight pictures in the following order, beginning on the right: 1, the adoration of the wise men of the east, by De la Fosse; 2, the birth of the Virgin, by Philippe de Champagne; 3, the visitation of the Virgin, the master-piece of Jouvenet, who painted it with his left hand, after his right had become paralysed; 4, the annunciation, by Hallé; 5, the assumption, by Coypel; 6, the presentation of the Virgin in the Temple, by Philippe de Champagne; 7, the flight into Egypt, by Louis Boullogne; 8, the presentation of Christ in the Temple, by the same. The pavement is of costly marble, and in the centre is a brazen eagle which serves as a reading-desk. The sanctuary and high altar are each approached by flights of steps formed of Languedoc marble: over the altar is a marble group by Coustou, of fine design and execution, representing the Descent from the Cross. On one side of this was formerly a statue of Louis XIII. by Coustou, and, on the other, one of Louis XIV. by Coysevox; but they were

both destroyed in 1831, together with many other ornaments of the church. Beneath the choir is a vault, formed in 1711, not shown to strangers, in which are interred the archbishops of Paris. Four, who had been deposited there, were disinterred at the Revolution for the sake of the leaden coffins. Upon the exterior of the wall that encloses the choir are 23 curious and highly valuable sculptured compartments, executed in 1352. They represent passages in the life of Christ, in the following order, beginning on the left: 1, the visitation; 2, the calling of the shepherds to the manger; 3, the nativity; 4, the adoration of "the wise men"; 5, the massacre of the innocents; 6, the flight into Egypt; 7, the presentation in the temple; 8, Christ in the midst of the doctors; 9, the baptism of Christ; 10, the marriage of Cana, in Galilee; 11, the entry of Christ into Jerusalem; 12, Christ washing the feet of his disciples; 13, Christ on the Mount of Olives. The next four, namely, the crucifixion, the entombment, the resurrection. and the ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar. 14, Christ and Mary Magdalen; 15, the holy women; 16, Christ appearing to the apostles; 17, Christ and the two disciples on their way to Emmaus; 18, Christ at table with the disciples; 19, Christ again appearing to the disciples; 20, the incredulity of St. Thomas; 21, the miraculous draught of fishes; 22, the mission of the apostles; 23, the last supper. The figures are coloured to represent nature. Above these reliefs are eight fine pictures, viz., beginning on the right:—St. Stephen conducted to martyrdom; St. Philip transported by the Spirit; St. Peter healing the lame man at the gate of the Temple; the scourging of St. Gervais and St. Proteus; St. John de Capistran, a Franciscan monk, at the head of a troop of Crusaders, marching against the Turks; the beheading of John the Baptist; St. Andrew conducted to martyrdom; and Christ healing the woman of a bloody flux. The lateral chapels of Notre Dame were formerly remarkable for their splendour, the walls being covered with marble, or finely-carved wainscoting, enriched with gilding, and contained sumptuous tombs belonging to noble *families*. These were stripped of their riches at the Revolution; many of them, however, have been repaired, and contain works of art worthy of the visitor's attention. The following is a description of the most remarkable of them, beginning on the right of the principal entrance:—1, chapel of Ste. Anne—the assumption by Philippe de Champagne, and some curious bas-reliefs;—2, chapel of St. Bartholomew and St. Vincent—baptismal font, in

white veined marble, by Noel Coypel;—3, chapel of St. James and St. Philip,—Christ raising the dead, by Vernansal;—4, chapel of Ste. Geneviève,—the martyrdom of St. Andrew at Patras, by Lebrun, and statues of Ste. Geneviève and St. Louis; —5, chapel of St. Thomas of Canterbury,—Christ driving the dealers from the Temple, by Hallé, and the calling of St. Peter and St. Andrew, by Michael Corneille;—12, chapel of St. Géraud, Baron d'Aurillac,—St. Charles Borromeo administering the sacrament to the infected of the plague at Milan, by Van Loo, and the martyrdom of Ste. Catherine, by Vien;—13, chapel of St. Remy, which formerly possessed fine monuments of the Ursins family, now in ruins;—14, chapel of St. Peter and St. Stephen,—this chapel contains a mausoleum erected after the designs of Pigalle, to the memory of Henry, Count d'Harcourt, who died in 1769;—15, chapel of St. James, St. Crispin, and St. Crispinian,—the descent of Christ into hell, by Delorme, and St. Hyacinth reanimating a corpse, by Heim;—16, chapel of St. Louis, St. Rigobert, and St. Nicaise,—in which were formerly superb monuments to the memory of the celebrated Albert de Gondy, Duke de Retz, and the Cardinal de Gondy, bishop of Paris; the arms of the de Gondy family still remain in the windows. The altar is of marble, and above it is a beautiful statue of the Virgin, by Raggi, after a model by Bernini, which was formerly in the church of the Carmes, rue de Vaugirard. In this chapel are two pictures, representing the raising of the widow's son, by Guillemot, and the burial of the Virgin, by Abel de Pujol;—17, chapelle de la Décollation de St. Jean Baptiste, de St. Eutrope, et de Ste. Foi.—This chapel contains a splendid monument by Deseine, to the memory of Cardinal du Belloy, archbishop of Paris, who died in 1806, in his 99th year. It represents the prelate seated in a chair, on a sarcophagus, bestowing alms on an old woman supported by a girl; his left hand rests on the Bible. The draperies are highly finished, the attitudes easy and noble, and the cardinal's head is remarkable for its expression and resemblance. In this chapel is a picture of the martyrdom of St. Hippolite, by Heim; —18, the chapel of St. Martin, St. Anne, and St. Michael.—The only remains of the splendid decorations of this chapel is the marble with which the walls were covered. In the windows are the arms of the Cardinal de Noailles, whose family vault was underneath;—26, chapel of St. Julien le Pauvre and Ste. Marie l'Egyptienne.—This chapel is enriched with wainscoting, executed in the beginning of the 16th century, and brought from the chapter-room of Notre Dame. It is adorned with

figures of the apostles and saints, separated from each other by small pilasters, ornamented with arabesques. The pictures are the assumption, a good crucifixion, and the conversion of St. Paul, by Restout. In three hollow gilt busts are reputed relics of St. Ursula and her companions, the famous Eleven Thousand Virgin Martyrs of Cologne. Independently of the chapels above mentioned, is one in the southern tower, which is used as a room for catechists. The altar-piece is a fine picture of the annunciation, by Philippe de Champagne; it is unfortunately in bad preservation. The stranger should not omit to visit the sacristy and treasury of Notre Dame. The sacristy was built in 1756, after the designs of Soufflot, at the expense of Louis XV. It is entered on the right of the choir by a richly-sculptured door, the posts of which are covered with marble. Here were preserved many of the most precious relics that had escaped the fury of the Revolution, besides several objects of art of the middle ages, unique and possessing the highest historical value. At the sacking of St. Germain l'Auxerrois and the archbishop's palace, in 1831, the populace broke in here also, and, headed by officers of the National Guards, destroyed every thing that came within their reach. The damage thus occasioned was irreparable; the coronation robes of Napoleon, and the splendid dresses he presented to the bishops and the chapter on the occasion of that ceremony, were torn up for the sake of their gold embroidery. They have, however, since been repaired. (1) The history of the events of which this church has been witness would be far too long for a description in this place; there are several excellent works upon Notre Dame, which will amply repay the attention of the curious examiner. (2) On the northern side of the cathedral was the cloister and college of the canons, which were destroyed at the Revolution. The municipality has confided the improvements in this quarter to Messrs. Hyppolite Godde, Caudron, and Plantard; the first for the architecture, the second for the sculpture, and the third for the masonry.

On the southern side of Notre Dame stood the ARCHBISHOP'S PALACE, erected by Maurice de Sully, in 1161, but entirely

(1) A celebrated artist, who was making a most elaborate picture of the interior of Notre Dame at that period, having left it on the easel in the vestry, it was cut into a thousand pieces.

(2) The principal are Gilbert, "Histoire de Notre Dame de Paris," 1 vol. 4to.; Felibien et Lobineau, "Histoire de Paris," 2 vols. folio; "History of Paris," 3 vols. 8vo, Galignani and Co.; also the excellent novel by Victor Hugo, "Notre Dame," 1 vol. 8vo, and Michelet, "Histoire de France," vol. 2.

rebuilt by [illegible] de Noailles in 1697. The chapel of the original palace remained till 1831; at that time the palace was a handsome residence, worthy of the see, and, with its gardens, occupied the southern extremity of the island. The apartments were splendid, and the furniture, partly antique, was valuable. The library was rich in MSS. of the middle ages, and contained many literary curiosities. But on the 13th February, 1831, the populace, having sacked the church of St. Germain l'Auxerrois, determined on the destruction of the archbishop's palace; and on that night and the following day every thing it contained was either broken, burnt, or thrown into the river by the mob. The palace itself and gardens were left in such a state that they were subsequently removed by order of government, and, with the exception of a ruin still adjoining the southern transept of the cathedral, not a vestige of either now remains. All who admire this beautiful church, however much they may deplore such acts of revolutionary violence, cannot but rejoice at this clearance of what formerly altogether blocked up its southern side. A public promenade is now formed on its site; an iron railing has been placed round the sides of the cathedral; and a very neat, but rather too small, Gothic fountain, to correspond with the style of the piers of the new chain bridge, called PONT ROUGE, leading to the Isle St. Louis, has been erected at the eastern end of the esplanade.

Close by this, leading to the southern bank of the river, is the

PONT DE L'ARCHEVÊCHÉ.—It consists of three arches, varying from 18 to 20 yards in span, and was built in 1827.

To the west of this bridge is the

PONT AU DOUBLE. A *double* was paid as a toll on it till 1789, from which circumstance it derived its name. Part of it was formerly occupied by the buildings of the Hôtel Dieu, but when reconstructed in 1834 it was entirely thrown open to the public.

Here, at the south-west angle of the cathedral, in the Parvis Notre Dame, stands the chief metropolitan hospital, the

HÔTEL DIEU.—This is the most ancient hospital in Paris, its foundation being attributed to St. Landri, bishop of Paris, in the 7th century. Philip Augustus is the first king known to have been a benefactor to it, and by him it was styled *Maison de Dieu.* St. Louis enlarged the hospital, exempted it from taxes and duties, and assigned to it an annual revenue. In 1602, a further enlargement having become necessary, Henry IV. caused two wards to be added. Louis XIII., Louis XIV., Louis XV., and Louis XVI., were considerable benefactors to this establishment, and several private individuals have contributed to its

enlargement and improvement by donations and legacies. The Hôtel Dieu consists of large buildings, separated by the southern branch of the river, divided into well-ventilated wards, for men and for women. Gardens are also attached for the convalescents of both sexes, who are separated from each other. The laboratory, pharmacy, *lingerie*, etc., are all on a large scale, and are well worthy of examination. The buildings are remarkable for their solidity rather than for architectural excellence. The chapel is of the 13th century, and was once known as the church of St. Julien le Pauvre. The present chief entrance, a projecting Doric vestibule, was erected in 1804, after the designs of Clavereau. In the first hall on entering from the vestibule, and on the right hand, is a marble statue of the celebrated philanthropist M. de Monthyon, who died in 1820, and was a great benefactor to the hospitals of Paris. Underneath the pedestal the remains of this gentleman were deposited in 1838, on the abolition of the cemetery of Vaugirard. Opposite to this statue is one of St. Vincent de Paule, holding an infant in one arm, and stooping to take up another. On the walls are portraits of Bichat, Derault, Moreau, Dupuytren, etc. At the Revolution, this establishment was called *Hospice d'Humanité*, but has since resumed its former title of *Hôtel Dieu*. The buildings of this hospital have undergone many changes within the last few years, and are destined to undergo still more. Indeed hardly any portion of the old part will be ultimately retained, excepting the venerable and interesting chapel, which, being buried, as it were, in the mass of surrounding constructions, will be brought prominently into view, on the most southern side; for that purpose, it will have to undergo much outward reparation, as the lower portions, of the choir especially, are much dilapidated. It is well worthy of a visit from the antiquary. Two objects have been kept in view in the changes made and still in progress—the opening of the space adjoining the cathedral, and the uninterrupted continuation of the quays along the Seine, on the south side. The Hôtel Dieu consists at present of three detached parts, connected by means of a covered bridge and a tunnel passing under the quay to the new buildings. Meantime this has caused a diminution in the number of beds, from about 1200 to 800; but a succursal establishment, as already mentioned, has been opened in the rue du Faubourg St. Antoine, to remedy the deficiency. (See 8th arrondissement.) Sixty *religieuses* of the order of St. Augustin attend on the patients. In this house are received the wounded and sick; with the exception of children, incurable and insane persons, and

those with cutaneous or syphilitic diseases. Lying-in women are admitted only in cases of extreme necessity, there being a special hospital for that class of patients. The average number of patients is 11,000, and the average mortality 1 in 8.72. *Physicians :* Drs. Chomel, Rostan, Recamier, Magendie, Gueneau de Mussy, Honoré, Jadioux, Husson, and Caillard. *Surgeons:* Messrs. Roux, Breschet, and Blandin. The public are admitted to visit the patients or inspect the establishment on Thursdays and Sundays, from 1 to 4; but strangers with passports are admitted daily, on application at the bureau. Whoever is anxious to become acquainted with the internal arrangements and administration of the hospitals of Paris will do well to visit the Hôtel Dieu, since it may be taken as the model of the others, though on a more extensive scale. Students who wish to attend must procure a ticket from the director in the bureau of the hospital, which will be granted on the production of a passport or diploma; without this admission is refused. At 2, Place du Parvis Notre Dame, is the

Bureau Central d'Admission dans les Hôpitaux et Hospices. —This office is established in buildings erected for a foundling hospital. On the sides of the entrance are two fountains, consisting of antique stone vases, upon each of which is a bas-relief, representing females attending a dying man, in allusion to the Hôtel Dieu. This office will be removed to the Hôtel de Ville as soon as the final arrangements of that building take place.

A new street, called the rue d'Arcole, leading to the bridge of that name, has replaced a small one, in which stood the ancient church of St. Pierre aux Bœufs. The western doorway of this edifice, on its demolition in 1837, was removed to the church of St. Severin. In the Impasse St. Marine, leading out of the same street, is the church of that saint, now a warehouse.

Quitting the Place du Parvis, the visitor will come to the

Petit Pont.—The existence of a bridge at this spot, which was formerly the only communication between the Ile de la Cité and the southern bank of the Seine, dates from a period prior to the Roman conquest. It was carried away, by inundations or ice, thirteen times between the 13th and 17th centuries, and rebuilt of wood, with houses on it, in 1659. In 1718 it was burned down, and was soon after rebuilt in stone, as it now appears. The Petit Pont consists of three arches, and is 104 feet in length by 52 in breadth.

Immediately beyond this, on the Quai du Marché Neuf, is the Morgue, where dead bodies found in the streets or river are exposed for recognition.—(For particulars, see page 57.)

West of this is the PONT ST. MICHEL, so called as early as 1424, from a small neighbouring church. Having fallen down in 1616, it was rebuilt in stone, with houses on the sides, which remained till 1804, when they were taken down. Traces of a bas-relief of Louis XIII. on horseback may still be discerned on the side next the Pont Neuf. The bridge is formed of four semicircular arches, and is 170 feet long by 83 broad.

The visitor is now recommended to proceed to the *Ile St. Louis*, originally called *Ile aux Vaches*, to distinguish it from the *Ile Notre Dame*. Henry IV. conceived the project of erecting houses on this spot; but the execution of it was reserved for Louis XIII. The Ile de la Cité was connected with the Ile St. Louis by a bridge of two wooden arches, resting on piers of masonry, erected originally in 1614, but this was reconstructed in 1819, and called the PONT DE LA CITÉ. From the quay to the north of it the

PONT LOUIS PHILIPPE, opened on the fête-day of the king, May 1st, 1834, extends from one isle to the other, and, then, from the Ile St. Louis to the Quai de la Grève. It is a handsome bridge, suspended with ropes of iron wire, and has two bold archways of stone, over which they pass. Each line of suspension is 252 feet in length by 24 feet in width, and is supported on each side by six chains or cables composed each of 250 threads of iron wire. The vertical chains consist of 40 wires each. The constructors were Messrs. Séguin, Brothers. It cost 1,000,000 fr.; its average annual produce is 66,000 fr.

The northern quay of the Ile St. Louis will lead to the

PONT MARIE, which joins the Quai des Ormes to the Ile St. Louis. It was built by Marie, superintendent-general of the bridges in France, in 1641. Two arches were carried away by a flood, in 1658, with 22 out of 50 houses which stood on it. The remaining houses were removed a short time before the Revolution. It has five arches, and is 78 feet broad and 300 feet long.

On passing into the rue St. Louis, the visitor will remark No. 45, the *Hôtel Chamisot*, now the Archevêché, the architecture and ornaments of which are worthy of notice. He will then come to

ST. LOUIS, first district church of 9th arrondissement.—This church was erected in 1664 on the site of a small chapel, built in 1606, and dedicated to St. Louis and St. Cecilia; its architect was Levau, but it was subsequently altered by Leduc and Doucet. The exterior presents nothing remarkable except the entrance, decorated with Doric pilasters, and the spire (erected

in 1765, according to an inscription on the tower), in open stone-work. The interior is disposed in the form of a cross, the transepts being only lateral chapels, with an aisle running round the nave and choir. The piers of the arches are fronted with Corinthian pilasters, and, above the entablature, is a range of clerestory windows. The sculptures of the interior were executed by J. B. Champagne, nephew of the celebrated painter of the same name. In the chapel of the communion in the southern aisle of the nave is an excellent production of Johannot, St. Louis receiving the Sacrament in his last moments; and, as an altar-piece, a Christ, by Coypel. On the right of the high altar is a statue of St. Paul, and on the left one of St. Peter, both by Bra. In the chapel of St. Vincent de Paule is a good picture of the Saint exhorting some Sœurs de Charité, by Hallé, who has also executed a similar painting of St. Francis de Sales with the Ladies of the Assumption, in an opposite chapel. In another is a Holy Family. Opposite the pulpit is a well-sculptured Crucifixion; and in the chapel of St. Louis de Gonzales, in the northern aisle of the nave, the picture of that saint will be observed. Visitors cannot fail to remark the splendid stained glass windows which have been recently placed behind the altar. This church was formerly celebrated as the one to which the University of Paris came in procession on festivals.

At No. 2, in the rue St. Louis, is the

Hôtel Lambert, built by Levau, and of nearly the same date as the church just mentioned. The court is small; a magnificent staircase, with a scroll-work balustrade, leads from a portico to the state apartments, which retain the gilding, painted panels, and ceilings, as they were originally executed, and produce a splendid effect. The ceilings in these rooms and in the long gallery are by Lesueur and Lebrun, and are executed with a degree of elaborate finish that is rarely to be met with. The hotel is rich in two historical souvenirs : Voltaire lived in it when he formed the plan of the *Henriade*, and in the gallery above mentioned, Napoleon, in 1815, held a last conference with his minister, M. de Montalivet, when he found that all was lost. This splendid hotel, once the residence of a wealthy *président du Parlement* of the 17th century, and lately used as a storehouse for the bedding of the garrison of Paris, is now the property of the Princess Czartoriska, whose judicious taste has repaired and restored it to all its former splendour.

At the eastern extremity of the Ile St. Louis two light and elegant suspension bridges for foot passengers communicate with the northern and southern banks of the Seine. That to the

north is styled the *Pont de Damiette*, and leads to the Quai des Célestins; that to the south the *Pont de Constantine*, and leads to the Quai St. Bernard; they were both terminated in 1837. A sou paid on either of these bridges franks for both.

Behind the Ile St. Louis, the ground hitherto called the Ile Louviers, and which had for centuries been used as a receptacle for firewood, will soon be the handsomest part of this quarter of the capital.

At the foot of the Quai de Béthune is the *École de Natation de Ligny*, the best establishment of the kind in Paris. The water here is clear, and the bather should come thus far if he would enjoy the luxury of a bath free from the impurities which the river necessarily receives in its passage through the town.

The Hôtel de Bretonvilliers stands at the end of the street of the same name, built by Ducerceau for the President Ragois de Bretonvilliers, and still retains some relics of its former magnificence.

From this quay the Pont de da Tournelle, so called from the old tower erected by Philip Augustus, that formerly stood on the opposite bank of the river, reaches to the Quai St. Bernard. It was built by Marie in 1620, was twice carried away, and was rebuilt, about the year 1656, at the expense of the city. It consists of six semicircular arches, and is 380 feet in length, by 42 in breadth.

TENTH ARRONDISSEMENT.

This being one of the most extensive arrondissements of the capital, and full of interesting objects, a division has been adopted which will be found convenient. All that part west of the rue du Bac will be described first.

The visitor, after traversing the place du Carrousel, or the Gardens of the Tuileries, will pass over

The Pont Royal, built in 1684 by an Italian Dominican friar named *Frère Romain*, who laid the foundations and erected the arches. The designs were by G. and J. H. Mansard. It consists of five semicircular arches, and is 432 feet in length by 52 in breadth. This part of the river was formerly crossed by a ferry (*bac*), from which the rue du Bac derives its name. Upon one of the western piers is a scale divided into mètres and decimètres, to show the height of the river. This bridge commands a fine view of Paris, both up and down the course of the Seine.

The first object that will strike the stranger, after leaving this

bridge, will be the *Hôtel Praslin*, a magnificent mansion with a terrace towards the quay, but having its entrance and front in the rue de Lille, No. 54. This is one of the largest and most sumptuous of the residences of the old nobility. Next to it is a large barrack for cavalry, formerly the Hôtel des Gardes-du-Corps. It was built under the reign of Napoleon, by order of Clarke, Duke de Feltre, minister of war, and has the appearance of a factory. Beyond it is the

PALAIS DU QUAI D'ORSAY. — This magnificent edifice was begun during the administration of M. de Champagny, Duke de Cadore, in the time of Napoleon. It was not, however, continued till the beginning of 1830, when Charles X. intended it as a palace for the exhibition of the productions of French industry. The revolution suspended for a time its execution, which has at length been completed by M. Lecorday, under the direction of government. This edifice consists of a vast court, surrounded by four magnificent piles of building, and two wings, enclosing smaller courts. Towards the river the grand front presents a long line of windows formed by arches under a Tuscan colonnade, above which is a series of the Ionic order, and over this a mixed Corinthian attic. The lower story is flanked at both ends by a balustraded platform laid out as a garden. An iron railing encloses the river front. The court is surrounded by a double series of Italian arcades, and galleries above, the ceilings of which are painted to represent panelling in different kinds of wood richly gilt. There are four staircases, one at each corner of the court; that which is entered from a vestibule on the left is richly ornamented with sculptured ceilings, panelled walls, etc. This *escalier d'honneur* is magnificent in construction and splendid in decoration, but looks somewhat heavy upon the whole. In the principal court, below the galleries, the frieze is inlaid with various coloured marbles. The chief entrance is in the rue de Lille; the side courts have also gateways leading to the adjacent streets. The interior of this magnificent edifice is not so judiciously planned as the exterior. The only part where any grandeur of design is visible is on the ground floor next the river, where a long gallery decorated with fine columns of white marble occupies nearly the whole of the central division. The first floor, affording space for several apartments of vast size, is spoiled by a succession of moderately-sized dwelling-rooms, and the remainder of the building is cut up into small rooms, entresols, and cabinets. The ground floor of the central part is appropriated to the Council of State and the dependent offices; the first floor to

the Cour des Comptes; and the third storey to the archives of both. This edifice has cost upwards of 12 millions. For permission to view the interior application must be made by letter, post-paid, to *M. le Directeur des Bâtiments Publics*, 122, rue de Grenelle St. Germain.

The visitor will find to the west, in the rue de Lille, the

HÔTEL DE LA LÉGION D'HONNEUR.—This edifice was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. The entrance presents a triumphal arch decorated with Ionic columns and two figures of Fame. On the sides of the arch are galleries, leading to pavilions forming the wings, the attics of which are adorned with bas-reliefs. A peristyle ornamented with Ionic columns and busts extends along the sides of the court to the principal front, which is decorated with Corinthian columns, forming a portico, under which is the entrance to the vestibule. On the front is the inscription—HONNEUR ET PATRIE. In the centre of the front towards the Quai d'Orsay is a circular projection with columns, which support a balustrade crowned by six statues. The interior is decorated with elegance, and the principal saloon, in the form of a rotunda, 40 feet in diameter, looks on the river. The Prince de Salm having been beheaded in 1793, his hotel was disposed of by lottery, and a journeyman hair-dresser obtained the winning number. In 1803 the hotel was devoted to its present purpose. Strangers are admitted on applying at the porter's lodge.

The visitor will emerge from the rue de Lille, on the quay, in front of the Chamber of Deputies, and the

PONT DE LA CONCORDE.—Till the erection of this bridge, the Faubourg St. Germain and the Faubourg St. Honoré were not connected, except by the Pont Royal, and a ferry opposite the Hôtel des Invalides. In 1786, the sum of 1,200,000 livres was appropriated, and the construction of the bridge, begun in 1787, was finished in 1790. It consists of five elliptical arches of unequal dimensions; the total length of the bridge is 461 feet, its breadth is 61 feet. The piers are ornamented with three-quarter Doric columns and a cornice, above which, the parapet is formed by a balustrade, divided by pedestals, on which were marble statues, now removed to Versailles. The architect of this handsome bridge was Peronnet, already celebrated for the construction of the bridge of Neuilly; and part of the stone employed was obtained from the demolition of the Bastille.

This bridge was originally called *Pont Louis XVI.*, from the "place" opposite to which it was built; but in 1792 it was named the *Pont de la Révolution*, for which appellation that of

the *Pont de la Concorde* was substitued in 1800. At the Restoration it resumed its original name, which was again changed in 1830. The stranger may now proceed to the

PALAIS BOURBON AND CHAMBER OF DEPUTIES.—It was erected in 1722, by Louise-Françoise Duchess-dowager of Bourbon, after the designs of Girardini, an Italian architect, and continued by Mansard. On coming into the possession of the Prince de Condé, it was considerably enlarged, but not completely terminated when the Revolution broke out in 1789. The Palais Bourbon was one of the first mansions plundered, and remained unoccupied till 1795, when it was chosen for the sittings of the Council of Five Hundred. The pavilion opposite the bridge was selected as the hall of council, and the rest appropriated as a residence for the president. It was afterwards occupied by the *Corps Législatif*. On the Restoration, in 1814, the Prince de Condé took possession of the palace, and entered into an arrangement, by which that portion which had been occupied by the legislative body, and which had been in great part rebuilt, was appropriated to the use of the Deputies, and in 1829 a law was passed authorising its purchase for 5,500,000 fr. (1) On the melancholy death of the Duke de Bourbon, in 1830, (2) this palace was bequeathed to the Duke d'Aumale; and that part used by the Duke de Bourbon as a residence was leased to the Chamber of Deputies as an official residence for their president; but by a recent negotiation the whole has been ceded to the country for the use of the Chamber. This portion is composed of a pavilion only one storey high, which was formerly called the Hôtel Lassay, and was annexed to the original building after it became the property of the Condé family. The entrance is by the rue de l'Université, No. 118, from whence it is approached by a long avenue, terminating in an ample court. Attached to this is a large pile of various buildings, which include ten courts, and afford ample accommodation for a numerous household. The

(1) M. Joly, architect of the Chamber of Deputies, in 1840, published a volume on the Palais Bourbon, its description, history, and changes. He gives the following table of sums expended on it:—From 1722 to 1778, 16,361,246 fr.; An III. to An VI., 1,023,796 fr.; 1807 to 1810, 1,759,062 fr.; 1829 (temporary chamber), 213,242 fr.; 1829 to 1840, 4,885,047 fr.; Total, independent of subsequent outlay, 24,243,393 fr.

(2) The duke was found, on the 27th August, 1830, suspended by his cravat from the bolt of a window of his bed-room, at the Château de St. Leu, and from his age, 74, and the weak state of health in which he was at the time, it was considered improbable that he could have accomplished his own destruction.

offices are upon an extensive scale, and there is stabling for 250 horses. Formerly, nothing could exceed the splendour of the mirrors, gilding, paintings in fresco, and costly furniture which decorated these apartments; at present they are only remarkable for the beauty of their proportions, and convenient distribution. The principal pictures are, one representing the battle of Rocroy, by Casa Nova; another, the battle of Nordlingen, by Lepau; and a portrait of the Prince de Condé, at the age of twenty-two, when he gained the battle of Rocroy. The billiard-room contains a fine piece of Gobelins tapestry, representing Achilles and Iphigenia. The *Salle des Valets de Chambre* is ornamented with bucks' horns, and other emblems of the chase. The garden is bounded by a terrace fifteen hundred feet in length. At the extremity of the terrace, towards the Hôtel des Invalides, are some small apartments, with a garden laid out in the English style. The Palais Bourbon may be seen at any time of the day, a servant being always on the spot to attend visitors. That part of the palace which forms the southern side of the enclosure is still preserved as it was before the Revolution. The principal entrance, towards the Place Bourbon, is adorned with a triumphal arch of the Corinthian order, connected with two pavilions by galleries formed of columns. The ornaments and escutcheons, which marked it as the residence of the descendants of the great Condé, were destroyed at the Revolution. Opposite to it in the court is a small Corinthian portico, serving as a state entrance to the Chamber of Deputies, which occupies that part of the structure facing the Pont Louis XVI. The large portico of the northern façade was built by Poyet, in 1804; it is nearly 100 feet broad, is composed of 12 Corinthian columns, and is approached by a flight of 29 steps. Above is a pediment filled with an allegorical bas-relief sculptured by M. Cortot. The *fronton* is 95 feet long, and 17 feet high at the vertex. In the middle of this composition is a figure of France, 14 feet high, standing on a pedestal, her right hand on the Charter; at her sides are Force and Justice; to the left is a group of figures personifying Navigation, the Navy, the Army, Industry, Peace, and Eloquence; on the right, are Commerce, Agriculture, Eloquence, the Arts, and the rivers Seine and Marne. This composition is finely grouped and sculptured; the attitudes of the figures are easy and graceful. On the west of the portico is a bas-relief by Rudde, on the east one by Pradier. At the foot of the steps, on pedestals, 18 feet in elevation, are colossal statues of Justice and Prudence; and in the foreground are figures of Sully, Colbert, l'Hôpital, and d'Agues-

seau. These are separated from the street by a handsome railing. Behind this façade is the Chamber of Deputies, with the various apartments, library, etc., dependent upon it. The visitor enters, by a side door on the west of the portico, into a hal of waiting, ornamented with a Laocoon, a Virginius, and a statue of Minerva in bronze, where are two doors, the nearer that by which the public pass to the lobby of the Chamber, the farther reserved for the Deputies. Close to the Chamber is a hall were the Deputies receive the printed reports of committees, motions of the Chamber, etc. The Chamber itself is a semicircular hall, ornamented with 24 columns of white marble of the Ionic order, having capitals of bronze gilt. The president's chair and the tribune form the centre of the axis of the semi-circle, around which rise in gradation the seats of the 459 Deputies, to the height of the basement which supports the columns. The whole is fitted up in crimson cloth and gold. Over the president's chair, upon the wall which faces the assembly, is a large painting, by Court, representing Louis Philippe swearing to the Charter in the Chamber of Deputies on the 9th of August 1830. In the intercolumniations are placed statues of Order and Liberty, by Pradier, under which are bas-reliefs; that on the right of the throne, by Ramey, representing the presentation of the Charter to Louis Philippe; the other, by Petitot, represents him distributing the standards to the Garde Nationale; and above the entablature are statues by Allier, Foyatier, Dumont, and Desprès, of Reason, Justice, Prudence, and Eloquence. A spacious double gallery, capable of containing 700 persons, runs round the semicircular part of the Chamber, and is fitted up with tribunes for the Royal Family, the corps diplomatique, officers of state, and the public. The roof, from whence the hall is lit, is flat, and ornamented with arabesques; it has a horizontal shifting glazed light, large enough to admit the descent of the chandelier ready lighted into the Chamber. A second glazed roof protects the whole from the weather. Each deputy has a fixed desk in front of him: half of the lower bench is reserved for the ministers. Immediately under the tribune are two small desks, for the reporters of the official journal, *the Moniteur*, who relieve each other in taking notes of the debate, and who have besides a room in which to arrange their reports. The reporters of the other journals are accommodated, but not so well, in one of the galleries. A deputy, when addressing the Chamber at any length, does not speak from his place, but ascends the tribune, and generally recites his speech from paper. The place of each deputy is marked at the beginning of

the session, and he retains it till the end. On the south of the Chamber is the grand vestibule, adorned with Corinthian columns, and marble statues of Louis Philippe, as well as of Bailly, Mirabeau, Casimir Perier, and Foy; and beyond is an elegant reception-room, with richly-painted compartments. The *Salle des Conférences* has been recently painted by Heim: on one side is represented Louis le Gros, attended by his Ministers, the Abbé Séguier and the Garlands, presiding at an assembly of bishops, counts, and barons, occupied in drawing up the ordinances for the enfranchisement of the Commons in 1136: on the other is Louis XII., presiding at one of the first sittings of the Cour des Comptes. In the latter the artist has availed himself of a miniature of that time, which enabled him to represent the scene with great fidelity. At the extremities of the Chamber are pictures *en rond*, one representing Charlemagne, surrounded by the princes and nobles of France, causing to be read to the people his "Capitularies," which served as the basis of French legislation. The other represents the people applauding St. Louis for the public regulations he instituted previous to his departure for Africa. The visitor will also remark the fine figures of Prudence, Justice, Vigilance, and Force, and the medallions in grisaille, containing portraits of Suger, l'Hôpital, Sully, Colbert, Montesquieu, etc.; also the figures at the angles, representing Agriculture, the Arts, Sciences, Industry, Commerce, Marine, Peace, and War. In escutcheons are "Code Napoleon" and "Charte de 1830." This Chamber also contains a fine statue of Henry IV., and is decorated with flags taken from the Austrians during the Empire. There is a beautiful chimney in white marble ornamented with sculpture, and a picture of President Molé by Vincent; others are to be added. Attached to this suite of apartments is the Library of the Deputies, consisting of about 50,000 volumes. This collection, which, besides comprising all the documents relative to the legislature of France, contains a valuable series of historical works, some of great rarity, is celebrated for possessing the original MSS. of the *Nouvelle Héloise,* and the *Confessions,* of Rousseau. It has been lately enriched by the complete series of Parliamentary Reports, Papers, etc., published by order of the House of Commons. A periodical interchange of papers takes place between the Commons of France and England. The Library is a very handsome long gallery, with a richly-vaulted ceiling, painted by Eugene Delacroix, and is fitted up with great elegance and commodiousness. To obtain admission to consult the books, a request must be addressed to one of the

Questors of the Chamber of Deputies. To visit the Chamber no formality is requisite beyond demanding permission at the door; but to hear the debates, a ticket should be obtained from a Deputy, or a letter, post paid, addressed to *M. le Questeur de la Chambre des Députés,* who will send a ticket. Generally, however, when the debate is not one of extraordinary interest, the door-keepers will contrive to give admission to strangers. There are besides always a number of men forming a queue as at the theatres, who will give up their places for 1 or 2 francs, according to the expected importance of the debate. (1)

South of the Palais Bourbon is the "Place" of the same name, not remarkable for any thing but the colonnade of the palace. In the middle is a pedestal, on which a statue of Louis XVIII. formerly stood.

The stranger should now proceed westward, by the rue de l'Université, to the Esplanade and

Hôtel des Invalides.—Previous to the reign of Henry IV., old and disabled soldiers had no other resources in France than the charity of the monastic establishments of royal foundation to depend on for their support; but in 1606, that king formed an asylum for military invalids in an old convent in the Faubourg St. Marcel. This institution was removed to the château de Bicêtre, by Louis XIII., but for want of funds did not receive any augmentation. In 1670, during the administration of Louvois, Louis XIV., by whose wars the number of invalids was greatly augmented, determined to found a magnificent establishment to receive them. The foundations were laid in 1670, and the main building, as well as the first church, were finished about 1706, by Bruant. The second church, surmounted by the dome, built by Mansard, and finished in 1706, was destined for the celebration of festivals and military anniversaries. Several additions were made at various times to the buildings of the hotel; and the whole edifice now covers 16 acres of ground, enclosing 15 courts. Under the reigns of Louis XV. and Louis XVI., the number of invalids was small, but the institution maintained its dignity and privileges. At the Revolution it took the name of *Temple de l'Humanité;* and during the turbulence of that period was always respected. Under Napoleon it was called *Temple de Mars,* and the number

(1) It appears, from a statistical table published by the Minister of the Interior, that the present Chamber includes among its members 86 administrators, 70 magistrates, 65 lawyers holding places under government, 61 officers of the army and navy, 53 mayors, 36 merchants and manufacturers, 24 literary men and artists, and 8 medical men.

of its inmates was frightfully augmented. At the Restoration the hotel resumed its original title. This magnificent institution is under the direction of the Minister of War. The governor is generally the senior marshal of France: under him there are a lieutenant-general, commandant of the hotel; a colonel-major, three adjutant-majors, and three sub-adjutant-majors, who direct the administration of the establishment; one almoner, two chaplains, one head physician, one head surgeon, one head pharmacian, and 10 assistants; 25 Sisters of Charity, and 260 servants of all kinds. Over the corps of officers, about 170 in number, is a superior officer, styled a chief of division. The governing officers are well paid and lodged. The governor has 40,000 fr. per annum. The general-commandant, 15,000 fr.; the colonel-major 12,000 fr. The other officers are paid in the same ratio. All soldiers who are actually disabled by their wounds, or who have served 30 years, are entitled to the privileges of this institution. The whole of the invalids, whether soldiers or officers, are boarded, lodged, clothed, etc. All officers above the rank of captain have the privilege of taking their meals in their own rooms. The service of the officers is of plate, the gift of Maria Louisa; the hour of breakfast is ½ past 10, and of dinner, 5. The sub-officers and privates are divided into three parties, viz., 1st party, breakfast 8½, dinner 4; 2d party, breakfast 9, dinner 4½; 3rd party, breakfast 10, dinner 5: soup is served early in the morning besides. The soldiers have for breakfast soup, beef, and a dish of vegetables; for dinner, meat, vegetables, and cheese. At each repast about half a pound of meat is served to each man, who also receives a litre of wine and 1¼ pound of white bread daily; the wine and bread are of the same quality for all ranks of officers and men: but the officers have an extra dish allowed. There are three grand repasts annually, when choicer wine and food are provided—on the birthday of the sovereign; on the 30th July, in commemoration of the Revolution; and on twelfth-day, when a cake of 6 lb. is given to each mess of 12 pensioners. Each man has his bed, straw mattress, wool mattress, and bolster, with a press for his clothes. Strangers are strongly recommended to visit the Invalides at meal-time, to witness the great order, cleanliness, and comfort that prevail. In the distribution of meat, wine, and clothing, if any person does not consume his allowance, he may receive an equivalent in money; and persons deprived of legs are allowed money instead of shoes. The pay of the invalids is according to the following scale per month:—private soldier, 2 fr.; corporal, 3 fr.; sergeant, 4 fr.;

sergeant-major, 5 fr.; adjutant sub-officer, 6 fr.; sub-lieutenant, 7 fr.; lieutenant, 8 fr.; captain, 10 fr.; chef-de-bataillon, 20 fr., lieutenant-colonel, 25 fr.; colonel 30 fr. The hotel will hold 5,000 invalids; at present it has only 2913 inmates, and if peace continue will become almost deserted. 667 of the pensioners are above 70 years of age. They all wear the same uniform, and whenever the king comes within the walls, they have the privilege of guarding his person exclusively; their only ordinary duty is to mount guard in the establishment, the hotel and its dependencies. The hotel is approached by an *esplanade* planted with trees, which extends from the quay on the banks of the Seine, to the iron gate of the outer court, and measures 1440 feet by 780. It was planted in 1750, and replanted in 1818. In the centre of the avenue, which traverses it, is a circular space, in which stood a fountain, ornamented with the celebrated bronze lion brought from the Place St. Mark, at Venice, but restored in 1815. To that succeeded a pedestal with a bust of Lafayette; and on this spot the Committee named to select a design for the tomb of the Emperor have recommended that his equestrian statue, to be executed by Marochetti, shall be erected. Before the northern front is a wide terrace laid out as a garden, and bounded by a fossé; on it are placed some fine bronze cannon, the fruits of former victories. Among them some Prussian guns, highly ornamented, are well deserving of inspection; and near them will be found pieces of artillery captured at Algiers, Constantina, and Antwerp. The front of the hotel is 612 feet in length; it is divided into four storeys, and presents three projecting masses. That in the centre is decorated with Ionic pilasters, supporting an arch, ornamented with military trophies, in which is a bas-relief of Louis XIV. on horseback. On the pedestal is the following inscription:—

Ludovicus Magnus, militibus regali munificentia in perpetuum providens,
Has ædes posuit An M.DC.LXXV.

At the extremities are two large pavilions crowned by military trophies, resting upon attics. They are terminated by square terraces surrounded with balconies. In 1800, the four bronze figures, by Desjardins, which adorned the statue of Louis XIV. in the Place des Victoires, were placed at the angles of these pavilions. The figures are 12 feet high, and represent nations conquered by France. The *lucarne* windows of this front are very remarkable; they are formed of military trophies in stone, each consisting of a cuirass, in which is the window, surmounted by a helmet and hung with a mantle, the whole

looking like a row of gigantic knights defending from above the approaches of the place. The gateway in the centre leads into the Cour Royale, which is 312 feet long, 192 feet broad, and is entered by a spacious and elegant vestibule adorned with columns. It is surrounded by four piles of building, with central projections, and pavilions at the angles. Each pile is decorated with two ranges of arcades, crowned by an entablature, and by windows ornamented with military trophies. At each angle is a group of horses treading the attributes of war beneath their feet. Behind the arcades are spacious galleries. In the centre of the southern side is the portico of the church, in front of which is a statue of Napoleon. It is surmounted by a pediment containing a clock, supported by statues of Time and Study, and is crowned by a campanile terminated by a cross. The clock was placed here in 1781, and is by Lepaute. The wings on the right and left of the front are occupied by the governor, his staff, the physicians and surgeons. The attics on the eastern side contain a series of models of the principal fortresses and naval arsenals of France; they are open to the public on the 15th April only each year; tickets of admission may however be obtained by application to the Minister of War. In the piles of building to the right and left, on entering the Cour Royale, are four grand refectories, or dining-rooms. Each of them is 150 feet in length by 24 in breadth. One is devoted to the officers, and the three others to the sub-officers and privates. These refectories are ornamented with indifferent paintings in fresco, representing different fortified towns and places in Flanders, Holland, Alsace, Franche Comté, Burgundy, etc., conquered by Louis XIV. They contain each 30 round tables, for messes of 12. The kitchens are two in number, and are situated behind the refectories on the left. One serves for the officers, the other for the privates. Adjoining them is the larder. More than 1500 pounds of meat are boiled each day, and a similar quantity is used for ragouts; 60 bushels of vegetables are consumed daily. The meat and vegetables are cooked by patent furnaces, each of which heats eight coppers. There are besides two coppers, each of which will dress 1200 lb. of meat, and a spit that roasts 400lb. of meat at a time. The library, founded by Napoleon, containing about 30,000 volumes, occupies the first floor of the central pavilion of the northern front. It consists chiefly of military works, a fine picture of Napoleon ascending Mont St. Bernard, and a portrait of his Majesty Louis Philippe; it is open from 9 to 3 daily, except on Sundays and festivals. In the Council-chamber, which

is contiguous to the Library, are kept the portraits of the marshals of France, which are removed to it after their decease from the *Salle des Maréchaux* at the Tuileries. There is also a marble bust of Vauban in this apartment. The dormitories are above the refectories, at the first and second storeys, and consist of eight spacious rooms, called the Salle de Louvois, d'Hautpoult, de Luxembourg, de Mars, d'Assas, de Latour d'Auvergne, de Bayard, de Kléber. These dormitories are remarkable for their extent, order, and cleanliness, and contain each from 50 to 55 beds. The other sleeping-rooms contain each from four to eight beds. The infirmaries are on an extensive scale, well aired, etc. The first church, called *l'Église ancienne*, consists of a long nave, and two low aisles, supporting a gallery which appears behind the arches of the central part of the church. It is 66 feet in height, and about 210 feet in length. The piers of the arches are fronted by Corinthian pilasters, which support a bold cornice, above which a line of arched windows throws light upon the banners that are thickly ranged along both sides of the nave. They are principally African trophies. In the time of Napoleon nearly 3000 flags filled the nave; but on the evening before the entry of the allied armies into Paris, March 31, 1814, the Duke de Feltre, Minister of War, by order of Joseph Bonaparte, commanded them to be burnt, and the sword of Frederick the Great, which was preserved here, to be broken. The orders to that effect were given thrice before they were obeyed. The nave contains monuments of Count de Guibert, governor of the hotel, who died in 1786; of the Duke de Coigny, governor of the hotel, who died in 1821; of Marshal Jourdan, who died in 1838; of Count Lobau, who died in 1838, etc., etc. Governors dying while holding office are alone allowed to be buried under the nave, and to have monuments erected in the church. The pulpit is of white marble with gold ornaments. Opposite to it is a new chapel of the Virgin. The organ is very fine, and the clock indicates the hours by a band revolving round the top of the central pile of pipes. A portion of the nave, railed off by a fence of polished iron and brass, forms the choir. The high altar, covered with a canopy, supported by Corinthian pillars, is of wood and bronze gilt; and being placed at the point of junction of the two churches, it serves for both. The second church, or Dôme as it is called, is built at the southern end of the first church, and is altogether detached from the rest of the edifice. It consists of a circular tower, surmounted by a dome, rising out of a square mass of building, 138 feet in length, which forms the

body of the church. This latter part is divided into two storeys, and in the centre of each front is a projecting mass, crowned with a pediment. That of the southern front, which serves as a portico and principal entrance to the church, is composed of two rows of columns, the lower of the Doric order, the upper of the Corinthian. On each side of the portico is a niche containing statues of St. Louis and Charlemagne. Allegorical figures are also placed in front of the pilasters of the upper storey. The upper dome is outwardly surrounded by 40 composite columns arranged in pairs; and at the four points corresponding to the angles of the lower storeys, are projecting buttresses. An attic adorned with arched windows rises from the tower, from within which springs the dome; its surface is divided by 12 gilt ribs into as many compartments, each occupied by projecting devices of trophies, arms, etc., also gilt. From the summit of the dome rises a lantern, surmounted by a short gilt spire, globe, and cross. The external appearance of the dome, and of this part of the edifice, is very fine, and is best viewed from the avenues on the southern side. The total height from the ground to the top of the cross is 323 feet. In the interior, the dome is supported by four large masses, arched at the base, so as to afford from the centre a view of four round chapels. The pilasters as well as the eight Corinthian columns in front of these masses are executed with great perfection. The columns on each side of the entrances to these chapels support on their entablature four galleries with gilt balustrades, and the architecture of the building is in all parts ornamented with *fleurs-de-lis* and the initials of the founder. The Dôme is connected with the second church by the arch under which the high altar stands. The entire pavement is formed of marble, inlaid with lilies and cyphers, the arms of France, and the cordon of the order of the Holy Ghost. The high altar, which was destroyed at the Revolution, has been restored under the direction of Boischard. It presents a front to each church, and stands in the midst of six columns, spirally entwined with bands of vine-leaves and ears of corn. Upon their entablature are six angels, by Marin, eight feet in height, supporting a canopy, or holding censers. The chapels of the Dôme are six in number; two of them, with the great porch and the sanctuary, form the cross; the others are at the angles. The latter, similarly constructed and ornamented, are ascended by seven marble steps. Their height is about 74 feet by 36 in diameter, and they are adorned with Corinthian pilasters, bearing entablatures richly ornamented; the compartments of the attic and dome are painted,

and represent the acts and apotheoses of their patron. The first chapel to the right, on entering by the great door, is dedicated to St. Augustin, and was painted by Louis Boullogne. The next in order, forming one of the branches of the cross, is dedicated to the Virgin, and contains a fine monument to Vauban. The third is that of St. Ambroise, and was painted by Boullogne. That on the western side of the altar is the chapel of St. Gregory, the paintings of which are by Michael Corneille. Next comes the chapel of St. Theresa, forming the western arm of the cross, and occupied by a fine monument to Turenne, by Lebrun, which formerly stood in the church of St. Denis. The last chapel, in the south-west corner, dedicated to St. Jerome, was painted by Bon Boullogne, and was the temporary receptacle for the body of NAPOLEON, brought from St. Helena in 1840, and placed in the church on the 15th December following, with a funereal pomp of which there is no parallel in modern times. Over the sarcophagus was laid the sword bequeathed by the Emperor's will to General Bertrand, and the hat worn by him at Eylau, which he gave to Baron Gros while painting his portrait for the large battle-piece now in the Louvre. (1) In all the chapels of the Dôme will be found bas-reliefs and sculptured compartments of much merit. The entire ceiling of the grand sanctuary is painted or gilt. Two magnificent productions of Noel Coypel first attract attention. The upper represents the Trinity, with angels in adoration; the second the Assumption of the Virgin. The arch which forms a frame for these paintings is richly sculptured and gilt. This part of the church is lighted by two windows, on the sides of which are figures of angels, with instruments of music. The picture to the right is by Bon Boullogne, and that to the left is by Louis Boullogne. Over the entrance to each of the corner chapels are well-executed bas-reliefs, representing events in the life of St. Louis. The lower vaulting of the dome rests on four arches, in the

(1) The committee charged to report on the bill for a credit of 1,500,000 fr. for the tomb of Napoleon have recommended that there should be erected on the basement storey, in the centre of the choir, under the dome, a crypt having this advantage, that it would not interfere with the general fine effect of the church; that it should be of Corsican granite, or porphyry relieved with French marble; that it should be distinguished for severe and imposing simplicity; and that the sword, hat, imperial crown, iron crown, and grand decoration of the Legion of Honour, should be placed on it, "the view of these objects producing more effect than allegories or bas-reliefs, however well executed." The celebrated Visconti, whose reputation has long since become European, is commissioned to execute it.

pendentives of which, above the galleries with gilt balustrades, are the four evangelists, by La Fosse. They are master-pieces, and, being hung lowest and in the best light, are the most conspicuous and remarkable. Towards the sanctuary are St. Mark and St. Matthew; on the opposite side, St. Luke and St. John. Above the pendentives are an entablature and an attic, ornamented with medallions, in bas-relief, of twelve of the kings of France. (1) These portraits are Clovis, Dagobert, Pepin le Bref, Charlemagne, Louis le Debonnaire, Charles le Chauve, Philip Augustus, St. Louis, Louis XII., Henry IV., Louis XIII., and Louis XIV. These medallions are by Bosio, Taunay, Ruxthiel, and Cartellier. The attic serves as a basement for 24 coupled composite pilasters, between which are windows ornamented with brackets, from which garlands are suspended. Upon the pilasters rests an entablature from which the upper part of the vault springs. Arches, ornamented with corbeilles of roses, correspond with the pilasters beneath, between which are twelve windows, surmounted by 12 pictures, more than 28 feet in height, by eleven in breadth at bottom, and about eight at top. They were painted by Jouvenet, and represent the twelve Apostles. The cornice above these pictures is ornamented with vine leaves, and forms a circular opening 48 feet in diameter, through which is seen a second ceiling, lighted by external attic windows not visible from within. The painting of this ceiling, by Lafosse, is of vast extent, and admirable execution. It represents St. Louis arrayed in his kingly robes, entering into glory amidst angels, and presenting to Jesus Christ the sword with which he triumphed over the enemies of the Christian faith. This picture is 50 feet in diameter, and contains more than 30 figures of colossal size. In a vault beneath the pavement of the dome are deposited the bodies of Marshal Mortier and the other victims of Fieschi's attempt on the life of the King on 28th July, 1835. To these have since been added the bodies of General Damrémont, killed at Constantina, Marshal Lobau, and Marshal Moncey. There are two internal domes, both of stone, rising, one from the tower, the other from the attic which it supports; the external dome is of wood covered with lead, and is hardly less weighty than if it had been formed of stone. The visitor cannot fail to admire the Dôme of the Invalides, one of the most sumptuous works of the age of Louis XIV. The paintings in particular are entitled to careful

(1) At the Revolution these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert.

inspection for their colouring and design. A small green esplanade in front of the southern porch is bounded by a fossé, over which a drawbridge served as an entrance to the king whenever he visited the church. Beyond this are wide avenues branching in different directions, but which are not kept with proper order and care. The Hôtel des Invalides may be inspected by strangers daily from 10 till 4; and on Tuesdays, Thursdays, and Saturdays, persons are allowed to ascend to the outer gallery of the Dôme. For tickets to see models of fortresses, etc., which we advise travellers to do, address M. Fournier, chef du département des Invalides, No. 80, rue St. Dominique.

After leaving the Invalides, the visitor will do well to look at the *Hôtel du Châtelet*, at the corner of the rue de Grenelle, No. 121, which will give him an idea of the grandeur of the nobility in the days of Louis XIV. The *Cour d'Honneur* is one of the finest in Paris. It is tenanted by the Austrian ambassador. Nearly opposite stood, till lately, the *Église de St. Valère*, once the chapel of a convent. The property, confiscated at the first revolution, passed in part to the family of Davoust, prince of Eckmuhl, and was by them sold to Mr. Hope, who has built a riding-house on it as an appendage to his splendid hotel recently finished, and which is most sumptuously furnished. Prince Demidoff's hotel, at No. 105, rue St. Dominique, is likewise one of the most richly furnished private residences of the capital. At the corner of the rue de Varennes, No. 41, is the *Hôtel de Biron*, now occupied as a convent by the Dames du Sacré Cœur.

North of the esplanade of the Invalides is the

Pont des Invalides.—A handsome suspension-bridge opened in 1829, and forming a useful communication between Gros-Caillou and the faubourg St. Honoré. The chains are supported by two piers, which form arches for the public passage. It is 350 feet in length, and 24 in breadth, with a carriage road, and raised footway on each side. A toll is paid.

Near to the above is the

Manufacture Royale des Tabacs, 57, Quai d'Orsay.—The French government have the exclusive right of manufacturing snuff for a term of years fixed by a law of the Chambers; this, the central establishment for the preparation of that article, is on a proportionably extensive scale, having been lately much augmented. There is a handsome house on the quay for the offices of clerks, etc., and for the residence of the director. The annual profit to the state on the tobacco monopoly is about

9,000,000 fr.; the gross receipts are upwards of 95,000,000 fr.; and the quantity consumed (especially of cigars) is increasing. There are about 500 licensed dealers in tobacco and snuff in Paris. To see the interior, application must be made at the bureau in the house above mentioned.

Immediately adjoining it is the *Pompe à feu du Gros Caillou*, established by Messrs. Perrier in 1786, for supplying houses on the left bank of the Seine with water. A reservoir is contained in the tower.

A little beyond is an infantry barrack, formerly the *Entrepôt du Gros Caillou*. The latter has been removed to the Entrepôt des Marais (see 8th arrondissement). A small railroad (now useless) connects the centre gate with the river.

At the corner of the Champ de Mars are the

Ateliers de Sculpture. — These consist of two handsome erections for the labours of sculptors employed by Government on public monuments, besides a house for the director, stone-yards, sheds, etc. The whole is arranged with great skill, and is worthy of the attention of those strangers who are lovers of the fine arts. For tickets of admission, application must be made to *M. le Directeur des Bâtiments et Monuments Publics, au Palais du Quai d'Orsay*.

The stranger may now proceed into the rue St. Dominique, west of the Esplanade. At No. 185 is the

Hospice Leprince.—This small hospital was founded in 1819, in execution of the will of M. Leprince, who bequeathed money for that purpose. It contains 20 beds; 10 for old men, and 10 for women. The *Sœurs de Charité* attend patients.

Nearly opposite is

St. Pierre du Gros Caillou, fourth district church of 10th arrondissement.—This church, erected in 1822, after the designs of M. Godde, is remarkable for its beauty and simplicity. The portico consists of six Tuscan columns, crowned by a pediment. The interior is 160 feet in length by 70 in breadth; and contains a nave with aisles, having chapels at each end, and a semicircular recess for the high altar. The concave roof on the choir is painted and gilt. The columns of the interior, dividing the aisles from the nave, are also Tuscan. The appearance of the interior is simple. It contains no picture worthy of notice.

Beyond this church, to the west, is the

Hôpital Militaire.—This vast hospital, which has lately been much augmented, was founded by the Duke de Biron in 1765, for the French Guards. It contains 1,050 beds.

Immediately opposite will be perceived the

FONTAINE DE MARS, OF DU GROS CAILLOU.—This fountain was erected in 1813. It is a square building ornamented with eight Doric pilasters, and an entablature. In the front is a bas-relief, representing Hygeia, the goddess of health, administering a draught to an exhausted soldier. On the sides are vases surrounded with the Esculapian serpent, and adorned with bas-reliefs; the water flows from dolphins' heads.

On leaving the rue St. Dominique the stranger had better go at once to the.

ÉCOLE MILITAIRE.—Louis XV., by an edict of 1751, founded this school for the gratuitous education of 500 young gentlemen, to be chosen from the sons of poor noblemen, preference being given to those who, having lost their fathers in the field, were considered as children of the state. A certain number of boarders were also admissible into the school, on paying 2,000 livres. The Royal Military School, which occupied 10 years in building, was commenced in 1752, after the designs of Gabriel. The principal entrance is towards the place de Fontenoy: it presents two courts surrounded with buildings. The first, a square of 420 feet, leads to a second, called the *Cour Royale*, forming a square of 270 feet. The buildings of the second court are fronted by a gallery of Doric columns. The principal mass presents a row of Ionic columns above one of the Doric order; and in the centre is a projecting body ornamented with Corinthian columns, which rise to the top of the second storey, and are crowned by a pediment and an attic. In this court was a statue of Louis XV., by Lemoine, which was broken to pieces at the Revolution. The front towards the Champs de Mars is decorated with 10 Corinthian columns, which embrace the two storeys, and support à pediment ornamented with bas-reliefs, behind which rises a quadrangular dome. In front of the dome is a clock by Lepaute, ornamented with figures of Time and Astronomy. In the centre is a vestibule adorned with four ranges of columns of the Tuscan order, and four niches. On the first floor is the *Salle du Conseil*, adorned with military emblems and pictures. The chapel is magnificent, and resembles, though less sumptuous, that at Versailles. The roof is supported by 20 fluted columns of the Corinthian order. The valuable paintings which it possessed were destroyed at the Revolution. The Duke de Choiseul ordered an observatory to be established in this edifice in 1768, and the celebrated astronomer Lalande was charged to carry the project into execution. It was abolished shortly afterwards, was re-established in 1788, and was finally suppressed a few years ago, when the

instruments were given to other similar institutions in different parts of France. The military school was suppressed in April, 1788, and the pupils were distributed in regiments and military colleges. During the Revolution, the École Militaire was transformed into barracks for cavalry. Napoleon afterwards made it his head-quarters. It now forms barracks for about 4,000 men, infantry, cavalry, and artillery. For permission to view the interior, application must be made to *M. le Commandant de la Première Division Militaire*, No. 1, rue de Lille.

The CHAMPS DE MARS—is an immense oblong space between the École Militaire and the Seine, of 2700 feet by 1320. It is flanked by ditches faced with stone, has four rows of trees on each side, and is entered by five gates. The sloping embankments, extending nearly its whole length, were formed by the population of Paris, of both sexes and all ranks, in 1790, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'Autel de la Patrie*, was erected in the centre, and Louis XVI., seated in a superb amphitheatre in front of the École Militaire, made oath to maintain the new constitution. More than 60,000 persons were constantly at work till the embankments were completed. Napoleon held here the famous *Champ de Mai*, before the battle of Waterloo; and here too, in 1830, King Louis Philippe distributed their colours to the National Guards. On the night of the 14th June, 1837, during the rejoicings in celebration of the marriage of the Duke of Orleans, 24 persons were suffocated or trodden to death by the pressure of the crowd passing through the gates. The Champ de Mars is now principally used for military reviews and manœuvres. The horse races for the city of Paris take place here in May and September.

PONT DE JÉNA.—This bridge, begun in 1806, after the designs of M. Dillon, and under the direction of M. Lamandé, was completed in 1813. It is situated opposite the *École Militaire*, and forms a communication between the Quai de Billy and the Champ de Mars. It consists of five elliptical arches, and the length between the abutments is 460 feet. A cornice, imitated from the temple of Mars, at Rome, and garlands of laurel and oak within which are an imperial crown and the letters L (replacing the original N's) placed back to back, are the only ornaments with which it is decorated. At the extremities of the parapets are four pedestals. The beautiful simplicity and execution of this bridge, the first horizontal one built in Paris, give it a distinguished place among the ornaments of the capital. It has more than once changed its name. That of *Jéna* was at first

given to it in memory of the famous victory over the Prussians, on the 14th of October, 1806. When the Prussians came to Paris in 1814, they designed to blow it up, and would have done so but for the peremptory interference of the Duke of Wellington, to whom the Parisians are indebted for the respect paid to the monuments of the capital during its occupation by the allies. At his recommendation a negotiation was entered into, and its name was changed by a royal ordonnance of July, 1814, to that of *Pont des Invalides*. Since 1830, however, it has again resumed its original one.

A little to the north of the Barrière de Grenelle, on the outer Boulevard, an absorbing well has been formed to dispose of the contents of a large sewer. It is 200 feet deep. South east of the École Militaire is the

Abattoir de Grenelle.—Like the other edifices, this *abattoir* consists of several courts and piles of building. It is situated near the Place de Breteuil, and was begun in 1811, after the designs of M. Gisors. Having described already the interior of the greater slaughter-houses of Popincourt, nothing need be said of the similar arrangements of this; yet one thing it contains cannot be overlooked, which is its

Artesian Well.—It was towards the end of 1833, that the contract for boring to the depth of 1200 feet in search of water was made with M. Mulot, sen., of Epinay sur Seine, and on the 1st January, 1834, the work began. On December 31, 1836, the boring-instrument had penetrated 383 mètres, through strata of alluvial earth, sands, and successive beds of flint and chalk. In June, 1840, the borer had reached 466 mètres, and was still in the chalk. For some days before the 26th February, 1841, a greenish sand had been drawn up, and this gave rise to the supposition that the boring-instrument was near the water. At length, about two o'clock on that day, the tube gave passage to a little thread of water; but soon after, the fluid, bursting out with force, broke through the machinery which surrounded the top of the tube. Thus had M. Mulot the happiness, after seven years and two months' operations, to see his efforts crowned with success. The sand which came up was for a few days greenish; to that succeeded some of a yellowish colour. The temperature of the water was 28° of the centigrade scale, or $83\frac{1}{2}$° Fahrenheit. Several times did the boring-instrument break and fall in during these arduous operations; once, in May, 1837, when the length of the bar united was 407 mètres, or 1335 feet. It required incessant labour from that time till August of the following year, a period of 14 months, to recover

. The immensity of the labour in forming this well may be onceived, when we consider that the boring-instrument had penetrate to a depth of 1800 feet, the whole of which is now ned with galvanised iron. The water rises 112 feet above the urface of the ground. At the mouth of the well it yields 00 litres, or 660 gallons, per minute; at an elevation of 112 feet gives 1200 litres. Water from the well of Grenelle will rise to e highest storey of any house in Paris. The orifice of the well is 5 centimetres (about 21 inches) in diameter, and 18 centimetres t the bottom: its depth is 5½ times as great as the altitude f the highest point of the dome of the Invalides. It has now een ascertained that throughout the basin of the Seine and djoining departments, artesian wells may be formed wherever e elevation of the soil does not exceed by 40 metres, or 131 eet, that of the Abattoir de Grenelle.

The visitor may hence proceed to the

HÔPITAL DE MADAME NECKER, 151 and 153, rue de Sèvres.—This ouse was formerly a convent of Benedictine nuns, who quitted t about the year 1775, and joined the general convent of their rder. It remained unoccupied till 1779, when, at the suggestion f the wife of the celebrated Minister Necker, Louis XVI. assigned funds to convert it into an hospital, of which Madame Necker passes as the foundress. Besides the cases of general disease treated at this hospital, two wards are set apart for infants, and another for calculous disease, under the care of Dr. Civiale. More than 400 patients can now be accommodated n consequence of a building lately added. The average number f patients admitted is 4800, and the mortality 1 in 10.72.—Physicians, Drs. Bricheteau, Delarroque, and Trousseau; Surgeon, M. Lenoir. The chapel possesses two fine statues of Aaron and Melchizedek, in marble, which were purchased for 1200 fr. rom an individual who discovered them when digging for the oundations of a house. The patients are attended to by the *Sœurs de Charité*. Permission is readily given to visit this establishment.

Next door to this hospital is the

HÔPITAL DES ENFANS MALADES.—On this spot existed a charity-school, called *Maison de l'Enfant Jésus*, which was purchased, n 1732, by Languet de Gergy, rector of St. Sulpice, and opened or the reception of poor girls and sick women of his parish. t was afterwards converted into a school for the daughters of oor noblemen, and in 1802 was formed into an hospital for ick children. The salubrity of the air, and the neighbouring walks, contribute greatly to the speedy convalescence of the young patients. It contains 550 beds. The children are admitted

from 2 to 15 years of age. Gratuitous advice is also given to sick children in the neighbourhood. The average number of patients admitted is 3700, and the mortality 1 in 4.88. Dr. Jules Guerin has lately been appointed orthopedist to the institution; he lectures on Wednesdays, from 10 to 12, on various deformities, as club feet, distorted spine, etc. Physicians, Drs. Guersant, Jadelot, Baudelocque, and Bonneau; Surgeons, M. Guersant fils and Guerin. The *Dames de St. Thomas de Villeneuve* attend upon the patients. Strangers are allowed to visit this hospital.

At the corner of the boulevard and the rue de Sèvres is the INSTITUTION ROYALE DES JEUNES AVEUGLES.—This establishment originated in the benevolent exertions of M. Hauy, and in 1791 was created a royal institution by Louis XVI. It occupied the buildings of the ancient Seminaire St. Firmin, in the rue St. Victor, but was removed in 1843 to the present splendid building, which, together with its courts and gardens, covers a rectangle of 1200 square metres. It was erected under the direction of M. Philippon, architect. Surmounting the grand entrance is a bas-relief, by M. Jouffroy, representing on one side Valentin Hauy, the first instructor of the blind, teaching his pupils; on the other, a female giving lessons to six girls; in the midst, Religion encourages both. The building is divided into two sides, containing distinct apartments for the males and females. The chapel occupies the centre; it is of the Corinthian and Ionic orders combined. 24 columns, four of which are of marble, the rest covered with fine stucco, support the ceiling, which is floridly ornamented with gilt rosettes. To the right, on the ground floor, are the school-rooms, refectories, kitchens, baths, etc., for the boys, with corresponding apartments for the girls on the left. On the second floor are the dormitories, infirmaries, etc., as also rooms for the Sœurs de Charité who attend. Water is supplied from the artesian well at Grenelle. The building is heated by means of hot-water pipes, and lit with alcohol mixed with a combustible liquid extracted from wood. A gymnastic apparatus is constructed in the garden, and the interior arrangements are admirably adapted for the health and comfort of the pupils. Eighty boys and forty girls are here maintained and educated, during eight years, at the expense of the state. It is probable that the number of inmates will now be much increased, as the building is capable of accommodating 300 pupils. The children must not be under 8 nor above 15 years of age, and are required to produce certificates of their birth, freedom from contagious disease, and idiocy, as

well as of their parents' good conduct and indigence. The pupils are taught music, reading, arithmetic, writing by means of characters raised in relief, and various trades, in all of which they excel. Admittance with passports from 1 to 5 on Saturdays. Boarders, French or foreign, are admitted to share the benefits of this admirable institution. The director and chief instructor is M. Dufau. The last Saturday of the month there is an examination of the pupils, at which foreigners are allowed to be present.

At the opposite corner of the Boulevard, in the same street, No. 104, is a convent of the Dames de St. Thomas de Villeneuve, with a small but elegant gothic chapel; and at No. 95 is a religious society of the Lazarists, with a small chapel fronting the street. Opposite to this is the

Fontaine Égyptienne.—This fine fountain was constructed in 1806. It presents the gate of an Egyptian temple, in the opening of which is a statue holding in each hand a vase, from whence water falls into a semicircular basin, and issues thence by the head of a sphynx, in bronze. In the entablature is an Egyptian eagle.

The visitor may now enter the

Hospice des Incurables Femmes, 54, rue de Sèvres.—This house, originally called ***Hôpital des Incurables***, was founded in 1634, by Cardinal de la Rochefoucault, as appears by an inscription over the door of the church. The buildings present nothing interesting externally, but are commodiously distributed. The chapel is spacious, and contains three handsome altars, many pictures, one of which bears the date of 1404, and an elegant marble monument in honour of the founder. In this institution there are fully 600 beds; about a third of which are for women, 150 for children, and 50 for persons employed; those on the ground floor are partitioned into small rooms, each occupied by an old inmate. Visitors will meet with the most polite attention at the bureau of the Director, and be admitted from 1 to 4. Dr. Lafond attends in this *hospice*, and the inmates are waited on by the *Sœurs de Charité*.

A little farther to the east will be found the

Hospice des Ménages, 28, rue de la Chaise, which was once a lazaretto for children afflicted with scorbutic and other cutaneous diseases. In 1554, the old building having been pulled down, the municipality of Paris bought the ground and materials, and erected an hospital for beggars, old men, idiots, etc., called ***Hôpital des Petites Maisons***, from the courts being surrounded by small houses. By an ordonnance of October, 1801, this institution was appropriated exclusively to the aged and

infirm, and received the name of *Hospice des Ménages*, a name indicative of its object. It is now appropriated to aged persons of both sexes, married or widowed, who have resided in Paris, or the Department of the Seine, for two years, and contains 160 large chambers for married couples, 115 small chambers for widows and widowers, and 264 beds in the dormitories. Thirty of the best chambers are reserved for couples 60 and 70 years of age, who can give 3200 fr. for admission; the remaining 130 are for couples entirely destitute of resources, one of whom must be 70 and the others at least 60 years of age. The 100 small chambers are destined for those widows and widowers who are 60 years old at least, have been married 20 years, and can pay 1600 fr. on admission. Of the 250 beds in the dormitories, 150 are appropriated to such men as have become widowers in the hospital; of the remaining 100 beds, 50 are for widows and widowers, and the others for persons 60 years of age, who have been married at least 20 years, and can pay 1000 fr. on their admission. Each inmate is required to bring a bedstead, a paillasse, two mattresses, a bolster, two blankets, two pair of sheets, two chairs, and a chest of drawers. Each receives a pound and a quarter of bread per day; the sum of 3 fr. every ten days; two pounds of raw meat every week; and a double *stère* of wood and two *voies* of charcoal a-year. The buildings are plain, and the garden attached to the institution is extensive. The *Sœurs de Charité* attend this establishment, and the chief medical man is Dr. Labric. Strangers may visit this highly-useful and interesting hospital every day.

At the junction of the streets opposite to this hospital is an edifice serving as a fountain, but of no interest; and immediately to the east is the ABBAYE AUX BOIS, first chapel of ease to St. Thomas d'Aquin, 16, rue de Sèvres. Contiguous to this church was a convent, which was bought in 1719, by a community of nuns called Religieuses de Notre Dame aux Bois. The church, built at that period, is not remarkable in point of architecture. The only pictures of note that it contains are a Virgin and Dead Christ, by Lebrun; a St. John, by Vincent; and a portrait of Mlle. de la Vallière.

Opposite to this is the *Maison du Noviciat des Religieuses Hospitalières de St. Thomas de Villeneuve*, 27, rue de Sèvres.

The rue d'Assas leads from this to the rue Vaugirard, in which, at No. 85, an immense reservoir has been constructed by the city of Paris, to receive water from the basin of la Villette, and supply the faubourg St. Germain.

The visitor will now proceed by the rue du Bac, in which,

at No. 132, is the *Hôtel Châtillon*, built by a pupil of Mansard, and now occupied by the *Congrégation des Sœurs de St. Vincent de Paule*, better known as the *Sœurs de Charité*. North of this stands

St. François Xavier, or Église des Missions Étrangères, second chapel of ease to St. Thomas d'Aquin, 120, rue du Bac. —A missionary seminary was founded at this spot in the 17th century, by Bernard de Ste. Thérèse, Bishop of Babylon. The church was begun in 1683, after the designs of Dubuisson. It consists of two parts, one on the ground-floor, and the other above. The lower church is perfectly plain, and service is performed in it only on Sundays. The upper one, of the Ionic order, is slightly cruciform, the western and longer arm of the cross serving for the choir, and communicating with the seminary behind. Over the altar is the Adoration of the Magi; and on the south side of the choir is a good painting, by Bon Boullogne, of Christ driving the money-changers from the Temple; on the north is a small copy of one of the cartoons of Raphael. In the north transept, used as a chapel of the Virgin, is a Holy Family, of the school of Lebrun, and in the southern transept, or chapel of St. François Xavier, is the apotheosis of the saint. Over the eastern door is the organ, and a small gallery. The seminary is intended for the instruction of young men in the sciences and languages necessary for missionaries in the east; its superior for the time being is also rector of the church; and the institution can boast of having numbered among its members the virtuous Abbé Edgeworth, who attended Louis XVI. in his last moments on the scaffold.

After leaving this church, the stranger, if fond of examining the domestic architecture of the times of Louis XIV. and XV., may amply gratify his curiosity by wandering into some of the streets that cross the rue du Bac; in any one of them he is sure of finding something interesting.

In the rue de Babylone is a barrack for infantry, famous for the attack and defence of it in the revolution of 1830; and in the rue Vanneau is a newly-erected house, worthy of examination, being a faithful example of the style of Francis I. In the rue de Varennes, No. 23, is the hotel of the late Duchess de Bourbon, now the property of H. R. H. Mme. Adélaïde. It was constructed by Brongniart, and stands in a fine garden, with a long avenue reaching quite to the rue de Babylone. No. 35, in the same street, is the Hôtel d'Orsay, formerly belonging to the late eccentric and wealthy M. Séguin, and recently restored and embellished by Count Duchâtel. Near this is the

École Royale des Ponts et Chaussées, 10, rue Hillerin Berlin.—This school dates as far back as 1747, but it assumed no importance till 1784. The object of this establishment is to afford instruction in the art of projecting and constructing works relative to roads, canals, bridges, ports, and public buildings dependent on them. It possesses a rich collection of plans, maps, and models, relative to these operations. The pupils are all taken from the École Polytechnique. The government of the establishment is vested in the Minister of the Interior, and the Director-general des Ponts et Chaussées et des Mines. It is impossible to visit this institution without a special order, to obtain which a letter must be addressed, post-paid, to "M. *le Secrétaire* du Conseil Général, at the school."

In the rue de Grenelle, at the corner of the rue Belle-Chasse, is the ancient convent of Panthémont, now used as a barrack for cavalry. The chapel, which fronts the street, is surmounted by a well-proportioned dome, and is a good architectural object. This street contains some of the élite of the ancient nobility of France; the western part has, at No. 116, the hotel of the Minister of Public Instruction, and, at No. 101, the residence of the Minister of the Interior. In the rue de Varennes, at No. 26, are the Bureaux of the Minister of Commerce.

The neighbouring rue St. Dominique is celebrated for its noble residences; among them the following are worthy of observation; the *Hôtel de Luynes*, No. 33; the *Hôtel of the late Duchess Dowager of Orleans*, No. 58, formerly inhabited by the Arch-chancellor of the Empire, Cambacérès; the *Hôtel de Grammont*, No. 103, and the *Hôtel de Périgord*, No. 105. At Nos. 82 and 86 are the residence and office of the Minister of War. This is a very large establishment, and contains a valuable library, which is celebrated for the following literary and historical treasures : the complete correspondence of the Ministers of War, from the reign of Louis XIII. to 1814; the autograph letters of Louis XIV. to Philip V., his grandson, King of Spain; the military memoirs relative to the wars of the Spanish succession, part of which have been already published; the correspondence of Napoleon and General Berthier; a vast collection of the most valuable geographical documents, including drawings, etc., among which are the large official maps of France, corresponding to the ordnance survey maps of England; a very extensive series of drawings of the battles of Napoleon, made from strict surveys, afterwards executed on the localities themselves, by order of the Emperor; together with a great number of various interesting and important docu-

ments, the most valuable of which are successively publishing under the title of *Mémorial du Dépôt de la Guerre.* To visit this library apply to *M. le Directeur du Dépôt de la Guerre*, 82, rue St. Dominique.

The visitor passes hence, by the rue St. Vincent de Paul, to

ST. THOMAS D'AQUIN, parish church of the tenth arrondissement, Place St. Thomas d'Aquin.—This church formerly belonged to a convent of Jacobins, founded by Cardinal Richelieu. It was begun in 1683, after the designs of Peter Bullet. The front, rebuilt in 1787, by Brother Claude, one of the monks, is decorated with two ranges of columns of the Doric and Ionic orders, surmounted by a pediment, in which is a bas-relief representing Religion, and is terminated by a cross. This church is 132 feet in length, and 72 feet in height. The interior is ornamented with Corinthian pilasters, the capitals of which are carved with unusual spirit and elegance. The spandrils of the arches are filled with wreaths of flowers and fruit, and above a bold cornice runs a narrow gallery all round the church, over which windows rise to the roof. The church is slightly cruciform, the depth of the transepts being equal to the breadth of the aisles. The high altar is of white marble; behind it is a privileged chapel, dedicated to St. Louis. In the south aisle is a Crucifixion, by Guillemot, painted in 1639, of considerable merit. In the north aisle are, St. Thomas d'Aquin stilling a tempest by his prayers, by Scheffer; the Prodigal Son, by Roehn; and the Conversion of St. Paul, by La Hyre, the latter a remarkable picture. Over the sacristy door, in the south transept, is a picture of St. Louis, and in the north is one of Ste. Catherine. The church is celebrated for its preachers, and for its fashionable congregations.

Adjoining to this church is the

MUSÉE D'ARTILLERIE.—This highly interesting and curious museum, a visit to which should not be omitted, established in the ancient convent of the Feuillans in 1794, was removed to this convent of the Jacobins in 1797, and was originally formed of arms from the Garde-meuble de la Couronne, the Château de Chantilly, the Château de Sédan, the Bastille, and other armories. During the last war the museum was greatly augmented by spoils from the enemy, but in 1814 was much diminished by the removal of arms claimed by the allies; in 1815, the Prussians carried off 580 chests of arms. The collection occupies five galleries; one of which contains suits of ancient armour; and the four others, arms, models of arms, machines, and instruments used by the artillery service, etc. The

first and finest gallery is divided into three parts, with coupled columns surmounted by arcades. In this gallery the armour is arranged chronologically, the series commencing at the farthest extremity. The visitor will remark a helmet worn by the Connétable Anne de Montmorency, and the cuirass of the great Condé; the fine suit of armour made at Brescia, and presented by the republic of Venice to Louis XIV., in 1688; the sword, helmet, and other remains of the armour of Henry IV.; of Turenne; the father and mother of Turenne; the Connétable Lesdiguières; the Count of Soissons; Frederick V., king of Bohemia; the brave Crillon; Marshal de Biron; the Duke de Mayenne, chief of the *ligue;* and many others. In the 2d division, Francis I. appears in full armour on horseback; on the pedestal are bas-reliefs representing the battle of Marignan. The suits here are of Louis XII.; Charles IX.; the Duke de Guise; Louis, Prince de Condé, uncle of Henry IV.; the Connétable Anne de Montmorency, so celebrated in the religious wars of France; the Connétable de Bourbon; the Chevalier Bayard; and a richly-ornamented helmet, believed to have been presented to St. Louis by the sultan of Egypt in the 13th century. In the 3d division is the armour of Godefroy de Bouillon, king of Jerusalem; (1) Charles VII.; Louis XI.; Charles VIII.; Joan of Arc; Jean-sans-Peur; Charles-le-Téméraire, Duke of Burgundy; and many others. At the extremity of the gallery are two trophies containing arms of rich and costly execution; and on brackets near them two ancient helmets, one of which is said to have been that of Attila, who died in 453; the other, on which are some verses of the Koran in Arabic characters, is said to have belonged to Abderama, killed by Charles Martel in 730. In the other galleries, which are numbered 1, 2, 3, and 4, are racks, in which are arranged small arms, ancient and modern. The most curious and costly objects are in glass cases. Along the sides, next the windows, are rows of tables, presenting models of cannon, gun-carriages, military equipages, machines, instruments, etc. Upon the floor under the racks are models of large dimensions. On the piers between the windows are assortments of various instruments. Among an infinity of curious and interesting objects, the visitor will not fail to notice the sword worn by Francis I. at the

(1) We may observe of these, and indeed of many others to which an early date is assigned in the catalogue, that the tradition as to their possessors or wearers is very uncertain. No perfect plate armour could have been used by the earlier crusaders, seeing that it was not invented, much less used, till long afterwards.

battle of Pavia; that of the Connétable Duguesclin; that of Henry IV.; and the poniard with which Ravaillac assassinated that monarch in 1610. (1) Some curious cannons lately found at Meaux, and supposed to be 400 years old, have just been added to this collection. It is impossible for want of space to go into a longer detail of the contents of this collection, but a very good catalogue with full descriptions of all the remarkable objects contained in it is to be purchased at the door, price 1 fr. Strangers are admitted on Thursdays from 12 to 4, on producing their passports. A building containing a very complete military library, including naval charts, etc., is also attached to this museum, but is reserved for the use of the officers forming the garrison of Paris, and not open to the public.

In rue de Grenelle, (2) No. 57, to the east of the rue du Bac, is the

FONTAINE DE GRENELLE, one of the finest in Paris.—Bouchardon, who furnished the designs, executed the figures, bas-reliefs, and some of the ornaments. It was begun in 1739, and finished in 1745. The building is of a semicircular form, 90 feet in length by 36 in elevation. In the centre is a portico, consisting of four Ionic columns supporting a pediment. In front is a group in white marble, representing the city of Paris sitting on the prow of a ship, between the Seine and the Marne. In the lateral niches are allegorical statues. Between the columns is the following inscription, by Cardinal Fleury :—

Dum Ludovicus XV., populi amor et parens optimus, publicæ tranquillitatis assertor, Gallici imperii finibus, innocuè propagatis; pace Germanos Russosque inter et Ottomanos feliciter conciliatâ; gloriosè simul et pacificè regnabat; fontem hunc civium utilitati, urbisque ornamento, consecrarunt Præfectus et Ædiles, Anno Domini M.DCC.XXX.IX.

From hence the rue de Grenelle leads into the rue des Saints Pères, and to the

HÔPITAL DE LA CHARITÉ, 45, rue Jacob.—This hospital was founded in 1613, by Marie de Médicis, for a religious community called *Frères de la Charité*, who were all surgeons or apothecaries, and not only afforded medical relief to the sick, but assisted them in their spiritual duties. A new ward and portico were erected in 1784; the latter is in the rue des Saints Pères, and formerly served as an entrance to the hospital, but is now closed. A new and handsome front has just been completed in the rue Jacob. The courts are spacious and airy;

(1) It is numbered 859 in the catalogue, and is marked with a bit of black crape.

(2) A new cavalry barrack is now being constructed in this street by order of the Government.

there are gardens also for the convalescents. Clinical and medical schools have been established. It contains 530 beds. The same diseases are treated here as at the Hôtel Dieu and the Hôpital de la Pitié. The *Sœurs de St. Vincent de Paule* attend upon the sick. The average number of patients is 8000, and the mortality 1 in 10.40.—Physicians, Drs. Andral, Fouquier, Rayer, Cruveilhier, and Bouillaud. Surgeons, Messrs. Velpeau and Gerdy. Strangers are admitted daily upon application to the directeur at the bureau.

The next street, to the east of the rue St. Benoît, in the rue Jacob, leads to

ST. GERMAIN DES PRÉS.—This is the abbey-church of one of the most extensive and most ancient monastic establishments of Paris. Childebert, son of Clovis, on the instigation of St. Germain, Bishop of Paris, founded a monastery about the year 550, though the *Pragmaticum*, which is still preserved among the archives du royaume, dates from 561. He dedicated the church to the Holy Cross, St. Stephen, and St. Vincent; the relics of the latter saint were brought by him from Spain, and given to the monastery, together with the treasure which he had taken from Amalaric, at Toledo; and a piece of the true cross. This foundation was endowed with many estates, and among others with the fief of Issy, extending over the whole of the southern bank of the Seine, from the Petit Pont in Paris to the village of Sèvres. Throughout this domain the society possessed full jurisdiction, which they retained till 1674; and the prison of the Abbaye still remains as a monument of their importance. The church, dedicated in 557, was celebrated for its decorations, and was called "The Golden Basilic." The buildings, gardens, etc., which occupied the site either of a Roman temple, or of some building dependent on the Roman imperial palace, were without the walls of Paris; but in 861, the Normans, in their incursions along the course of the Seine, attacked, and nearly destroyed, the monastery. The church was burnt; of which nothing is supposed to remain except part of the lower work of the western tower. The tomb of Childebert was injured at this period, but was carefully restored by the monks after the invaders retired. According to some accounts, the abbey sustained three attacks of the Normans in 846, 853, and 886; but it is certain that the edifice was soon afterwards repaired; and that the Abbot Morardus, 26th in succession, began rebuilding the church in 990. The work was carried on by his successors at various intervals, till 1163, when Hugues III., abbot of the monastery, having completed its restoration, it was consecrated

by Pope Alexander III. No material alterations took place till 1644, and 1653-6, when the society caused the wood-work of the choir to be altered, and stone vaulting to be substituted for the wooden ceiling of the nave. The great altar was also moved to the entrance of the choir, and the tomb of Childebert placed in the middle of the church. This was not, however, the only place of worship in the monastery: the chapel of Notre Dame was built about the middle of the 13th century, by Pierre de Montereau, during the abbacy of Hugues d'Issy, and was finished in the time of Thomas de Mauléon, his successor. This, if we may judge by the fragments that remain, was one of the most exquisite pieces of architecture of the middle ages. About the same time also, Abbot Simon, in 1239, began the celebrated refectory, which was finished in 1244. This building resembled that of St. Martin des Champs, and was not unlike a church. In 1227 also, the cloisters were erected on the northern side of the church, by Abbot Oddo; so that the monastery, at the time of the Revolution, must have been a rich repository of the architecture of the 13th and preceding centuries. In 1369, the abbey was fortified against the English by Charles V.; and, in the time of Henry IV., being still without the walls of the town, it resembled a fortress, like its rival St. Martin des Champs. At this latter period it was encompassed by a moat; and to the west, where part of the Faubourg St. Germain now stands, was an open space, called the *Pré aux Clercs,* from its being a favourite resort of the students or *clercs* of the University; it was also the place of fashionable rendez-vous of duellists. Up to 1503, the abbots had been generally elected by the society, but after that period they were nominated by the crown; and among other distinguished men who attained this honour was Casimir, King of Poland, who died in 1672. One of the most remarkable events connected with the history of this celebrated society was its incorporation, in 1644, with the illustrious congregation of St. Maur; from whence emanated those learned Benedictines, whose historical and critical labours have formed an epoch in modern literature. Mabillon, Montfaucon, Achery, Ruinart, etc., were all of this abbey. The abbot's palace was built by the Cardinal de Bourbon, in 1586, and still exists, a large brick building, faced with stone, east of the church. At the Revolution, this abbey being suppressed, the buildings were converted to public purposes, and became a saltpetre-manufactory. An explosion taking place in 1794, the refectory and library were destroyed, and the church much damaged. The building remained in very

bad repair till the reign of Charles X., when the restoration of it was commenced by M. Godde, and continued till 1836, in which year it was completely terminated. The site of the chapel of Notre Dame is now occupied by a street, where part of the side walls remain; houses stand on the cloisters and where the refectory once existed; and few traces remain of the monastery except the abbot's mansion and the church; the latter is one of the most interesting monuments of Paris, being perhaps the earliest of which the date is clearly ascertained. It is cruciform, with a nearly circular east end, and quadripartite vaulting throughout; the nave is simple, having plain aisles without chapels; but the choir is surrounded by them. There is no triforium in the nave, and the arches are semi-circular: all this part is of the time of the Abbot Morardus, in 990. The two eastern towers that stood one on each side of the choir, in the angles formed by the transepts, were also of his time; their upper parts no longer exist; the western tower is in full preservation. That part of the choir which stands between the eastern towers is supposed to be intermediate in date to the nave and the choir; the latter of which is the work of Abbot Hugues III., in 1163. All the capitals of the pillars forming the piers will be particularly remarked for the devices of which they are composed; many of those in the nave are restorations of the old ones, which, from their ruinous state, were obliged to be removed; they were, however, copied with the most scrupulous fidelity, and the whole forms a valuable and curious series of early sculpture. The square-headed triforium of the choir is also worthy of notice, as well as the western porch, which, though of the same date as the choir, is ruder in its execution. The figures that once adorned this front may be found in Montfaucon's *Antiquités*. The modern decorations of this church are:—the high altar, placed at the entrance of the choir, which has been lately restored; it is of white marble, and stands on a raised platform composed of beautiful French marbles. In the north aisle of the nave are two pictures of very great merit, by Cazes, of the date 1784; one the Martyrdom of St. Vincent, the other, St. Paul haranguing Herod and Berenice. Between them, the Death of Sapphira, by Leclerc, 1718, and the Baptism of the Eunuch, by Bertin, 1718, are also good pictures. In the south aisle there is a fine Presentation of Christ in the Temple, the colouring and design of which bear traces of a pupil of Rubens. A small chapel adjoining the south transept has a curious ceiling, boldly painted; and the transept itself, which is the chapel of Ste. Marguerite, contains a hand-

some tomb to one of the Castellane family. In the chapel of the choir next to the sacristy is a tomb of James Duke of Douglas, who died in 1645. The next chapel possesses, it is said, the remains of Descartes, Mabillon, and Montfaucon. The Lady chapel is of very recent construction, and has two finely painted grisailles. In the north aisle of the choir is a chapel opposite to that of St. Francis de Sales, in which a monument has lately been erected to Boileau, whose remains are said to lie here; (1) and in an adjoining one is a tomb of another of the Douglas family, Earl of Douglas and Angus, who died in 1611. The north transept contains the tomb of Casimir, King of Poland, who abdicated his crown in 1668, and died abbot of the monastery in 1672; the king is on his knees, offering up his crown to heaven, and in front of the tomb is a fine bas-relief of one of his battles. North of the high altar is a picture by Steuben, of St. Germain giving away his goods to the poor; and on the south, the Raising of Lazarus, by Verdier. The tomb of Childebert, that formerly stood in the middle of the church, is now at St. Denis. For a description of this, and of the interesting discoveries made in the opening of other tombs of this church, as well as for the general history of the abbey, the reader is referred to the *History of Paris*. (2) The dimensions of the church are 200 feet in length, 65 in breadth, and 60 feet in height.

After leaving this most interesting church, and passing into the rue Ste. Marguerite, the visitor will perceive, nearly at the corner of this street and the rue de l'Échaudée, the gloomy prison of the *Abbaye*, or Maison d'Arrêt Militaire, with a small turret built in the wall at each corner. (See *Prisons*.) Following the rue de l'Échaudée, he will arrive in the rue de Seine, and by the small passage du Pont-Neuf, one of the first established in Paris, will pass into the rue Guénégaud, leading on to the Quai Conti. The stranger will perhaps be reminded by these names that he is on a spot immortalised by the genius of Sterne; and though he may no longer meet with similar adventures on the Pont Neuf, he will still find a bookseller's stall on the Quai Conti, where femmes-de-chambre still pass, though not always escorted by a sentimentalist like Sterne, nor followed by a valet like Lafleur.

On this quay is the

(1) The best authorities place Boileau's remains in the Sainte Chapelle. (See 9th Arrondissement.)

(2) History of Paris, 3 vols. 8vo., Galignani and Co. There is also a history of the abbey by Dom Bouillard, who was one of the learned Benedictines of the society.

Hôtel des Monnaies.—A mint is known to have existed in Paris under the second race of kings, and to have been placed somewhere in the royal palace of the Ile de la Cité. It was afterwards established in the rue de la Monnaie. This building falling into ruins, the government determined to pull it down, and erect a new mint. The site of the Hôtel de Conti having been judged eligible for that purpose, its demolition was begun in 1768. Plans were furnished by Antoine, and the first stone of the present structure was laid on 30th April, 1768, by the Abbé Terray, comptroller-general of the finances. It was finished under the direction of the former, in 1775. The principal front is 360 feet in length, and 78 in elevation. It is three storeys high. In the centre is a projecting mass with five arcades on the ground floor, forming a basement for six columns of the Ionic order. These columns support an entablature and an attic, ornamented with festoons and six statues. The front towards the rue Guénégaud is 348 feet in length. Two pavilions rise at its extremities, and a third in the centre; the intermediate buildings have only two storeys. The ground plan includes eight courts, of which that communicating with the rue Guénégaud is the most spacious. It is surrounded by a covered gallery, in front of which are busts of Henry II., Louis XIII., Louis XIV., and Louis XV. The peristyle in front, formed of four Doric columns, leads to the *Salle des Balanciers.* The architect had the precaution to detach this part of the edifice, in order that the other buildings might not feel the effects of the concussion occasioned by the stamping-machines. The visitor is conducted to the *foundry,* where the metal is cast in bars; to the *Salle des Laminoirs,* where the bars are flattened and punched; to the *Salle de Recuit,* where the pieces are baked; to the *Salle des Ajusteurs,* where they are reduced to their standard weight; to the *Salle à Blanchir,* where they are brought to their natural colour; to the *Salle d'Impression,* where the milling or exergue is executed; and to the *Salle des Balanciers,* where the coin is struck. The central arcade of the principal front leads into a vestibule, adorned with 24 fluted Doric columns. On the right is a staircase decorated with sixteen columns of the same order, and containing a bust of Antoine, the architect, placed on a pedestal; above is a magnificent saloon, adorned with 20 Corinthian columns in stucco, supporting a gallery. In this room is contained an immense collection of the coins of France and other countries, classed chronologically, besides the medals struck on various public occasions. The monetary collection of France begins with 2 coins of Chil-

debert I., of the date 511-568, and is nearly complete to the present day. Among them the gold pieces of 10 Louis, in the time of Louis XIII., are of remarkable size and beauty. The series of Louis XIV. are magnificent coins, and are interesting, as showing the monarch's portrait from childhood to death. The collection of English coins is good; the earliest it contains is a half gold noble of Edward III., date 1431-72. (1) The oldest Spanish coin is of the year 638. Here too will be remarked the Mexican money, square lumps of metal stamped after being merely weighed; some curiously rude money stamped by Napoleon during the siege of Cattaro; the Cologne lozenge-shaped rix-daler, date 1583; money of King Otho of Greece, 5-drachm pieces; money of Don Miguel; Turkish money, date 1730-54, of very great intrinsic value, containing 996 parts of pure gold out of 1000; the money of the Liberator Bolivar; of the United States of America, bad specimens, etc. Among the medals will be observed one of Charlemagne, an invaluable relic, of most excellent execution, worthy of the best times of Rome; Charles VIII., date 1461, the earliest medal of which the original die exists; Boccaccio; Louis XII.; Henry VIII.: Francis I.; Ignatius Loyola; Francis II., and Mary, Queen of Scots; Cardinal Richelieu, a superb medal by Varin, for which that artist's life was spared; the Convent of the Val de Grâce; and of the states of Languedoc. To these should be added the complete series of Louis XV., XVI., the Republic, the Empire, and down to the present time, the whole forming an unrivalled national collection. In adjoining rooms are models of the furnaces, instruments, etc., used in coining and proving money. There is also a splendid marble bust of Napoleon, executed for Fouché by Canova in 1806, and a model in bronze of the mask taken from the Emperor's face at St. Helena 20 hours after his death; a model of the pillar of the Place Vendôme in bronze, and in a glass case a representation in wax of the bas-reliefs with which its shaft is encircled. The gallery, with some adjacent rooms, contains all the dies of the coins and medals struck in France since the reign of Charles VIII., forming a very curious series. Here also are preserved the dies of private medals, tokens, etc., executed for individuals, public societies, and commercial companies. There is besides a collection of all the metals used in coining in their mineral and refined states. A very copious and learned catalogue is published of the whole, with detailed descriptions of the medals; and, from its low price of 3 francs, the

(1) The visitor will see a medal struck in commemoration of the visit of Queen Victoria to France in 1843.

visitor will do well to possess such a work. Medals, of which the dies are retained, are sold to visitors for the benefit of the establishment at a trifling cost; but of the coins of which only one specimen exists, or of which the dies are lost, casts exactly resembling the originals are exhibited in the cases of the museum, the originals being carefully preserved but not shown to the public. In the Hôtel des Monnaies are performed all the operations of coining, besides the assaying and stamping of the gold and silver for jewellers, etc., who are obliged by law to have every article stamped before it can be sold. It is also the seat of the general administration of the coinage of the realm.(1) This splendid museum is open to the public on Tuesdays and Fridays, and to foreigners with passports on Mondays and Thursdays, from 12 to 3. For permission to see coining, write to *M. le Président de la Commission des Monnaies, à l'Hôtel de la Monnaie.*

To the west stands

The PALAIS DE L'INSTITUT.—The meetings of the Institute were held at the Louvre till 1806, when the government granted to them the Collége Mazarin, now called the Palace of the Institute, on the Quai Conti. This edifice was founded by the will of Cardinal Mazarin, for natives of Roussillon, Pignerol, Alsace, and Flanders, which had been recently conquered or annexed to the crown. These nations alone being admissible into the college, it took the name of *Les Quatre Nations*. The cardinal bequeathed to the college his library, the sum of 2,000,000 livres for the expense of its construction, and a yearly revenue of 45,000 livres. This edifice was commenced in 1661 (2) after the designs of Levau. The front forms the segment of a circle, terminated at the extremities by pavilions, standing on open arcades. In the centre is the portico of the church (now the hall where the public meetings are held), composed of four columns and several pilasters of the Corinthian order, surmounted by a pediment. Above the portico rises a dome surmounted by a small cupola, and along the roofs of the pavilions, which are ornamented with Corinthian pilasters, are placed vases. In front of the portico are fountains, ornamented with lions in cast-iron. Within, there is an octagonal court; and, beyond

(1) In France, besides the Hôtel des Monnaies at Paris, there are mints at Bordeaux, Lille, Lyons, Marseilles, Rouen, and Strasbourg. Each has its officers, but all are subject to the authority of the Commission des Monnaies.

(2) In 1842, while making some excavations in one of the courts of the Institute, the workmen discovered part of the walls of the celebrated Tour de Nesle.

this, an oblong one, with the buildings of the college forming the western side. These are now tenanted by various officers and persons connected with the Institute. In the first court a staircase, on the western side, leads to the public rooms of the Institute; and a door, on the same side, opens into the corridor of the hall where the public sittings are held. In the vestibules are the statues in marble of several of the great men of France, who have honoured the country by their intellect: d'Alembert, Montaigne, Molé, Montesquieu, Rollin, Montausier, Molière, Corneille, Lafontaine, Poussin, Racine, and Pascal. The Grand Hall is fitted up with benches forming a semicircle, in front of which are the seats and bureaux of the president, secretaries, etc. The recesses formed by the ancient chapels of the church are now used as galleries. The dome is richly ornamented, and the effect of the whole is imposing. The Hall is also adorned with marble statues of Bossuet, Descartes, Fénélon, and Sully. A door on the eastern side of the court leads to the *Bibliothèque Mazarine* by a handsome staircase. Cardinal Mazarin possessed two libraries, formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. During his life-time he gave to his newly-founded college the books which he valued the least, and bequeathed to it the remainder at his death. It consisted of 40,000 volumes, which, in 1652, were sold by a decree of the *Parlement de Paris*. To repair this loss, Naudé, aided by Lapoterie, bought up a great number of the works which had fallen into the hands of booksellers and private individuals. To these were added the library of Descordes, and that of Naudé, who died in 1655. All these works, added to the books possessed by the college, formed the *Bibliothèque Mazarine*. The manuscripts were removed to the king's library, but others have since been acquired; and the collection, at present, consists of about 200,000 printed volumes, and 3700 manuscripts. The principal room which it occupies is adorned with many good marble busts and vases, of which some are antiques. It possesses a very fine terrestrial globe of copper, executed for the Dauphin by the brothers Bergwin, under the direction of Louis XVI., at which he is said even to have worked. It now bears the impression of a bullet with which it was struck from the opposite quay, during the Revolution of 1830. There is also a curious collection of models of Pelasgic monuments of Italy and Greece, executed by the late M. Petit Radel, member of the Institute. The library is open to the public daily, except Sundays and festivals, from 10 to 3: the vacation is from August 1 to 31. The *Bibliothèque*

de l'Institut is approached by a staircase from the second court. It is peculiarly rich in all scientific works, both national and foreign, and contains complete series of nearly all the transactions and periodical publications of the scientific societies of the world. The number of volumes is about 100,000, and they occupy a long wainscoted room, ornamented with carved work, at the extremity of which is the justly-celebrated statue of Voltaire, in marble, by Pigalle. On each side is a gallery. Into this library no stranger is admitted without an introduction by a member, which it is easy to obtain. The public are admitted to see the buildings, on applying at the porter's lodge. The weekly sittings of the Academies take place as follows:—*Académie Française*, on Thursday, at 3; no one but members admitted.—*Académie des Inscriptions et Belles Lettres*, on Friday, at 3; strangers admitted on presentation by a member.—*Académie des Sciences*, on Monday, at 2; public.—*Académie des Beaux Arts*, on Saturday, at 3; no one but members admitted. —*Académie des Sciences Morales et Politiques*, on Saturday, at noon; strangers admitted on presentation by a member.—The annual meetings of the Academies are held as follows:—*Académie Française*, the first Thursday in May;—*Académie des Inscriptions et Belles Lettres*, the first Friday in July;—*Académie des Sciences*, first Monday in November;—*Académie des Beaux Arts*, first Saturday in October;—*Académie des Sciences Morales et Politiques*, the first Saturday in April.—To obtain tickets of admission to these meetings the name of the applicant must be inscribed, at the office of the Secretary of the Institute, at least one month beforehand. The tickets are each for one person. (See page 73, etc.)

Opposite to this is the

PONTS DES ARTS.—This bridge, for foot-passengers only, takes its name from the Louvre, which, at the time when the bridge was constructed, was called *Palais des Arts*. It rests upon very narrow piers, and is composed of nine cast-iron arches, with a horizontal wooden floor. This bridge, the first built of iron in Paris, was erected by a company, who are entitled to a toll of one sous for each person, for a certain number of years. The chord of each arch is 56 feet, the length of the bridge is 516, and the breadth 30. It was built by MM. de Cessac and Dillon, and finished, in 1804, at a cost of 900,000 fr. The view from this bridge is very fine.

The stranger now enters on the finest of the Parisian quays, the Quai Voltaire, and, turning into the rue des Petits Augustins, arrives at the

PALAIS AND ÉCOLE DES BEAUX ARTS.—The school of the fine arts, here taught, is divided into two sections, one of painting and sculpture, the other of architecture, and distributes annual prizes to its pupils, who are instructed by a large body of professors. Those who gain the grand prize given by the *Académie des Beaux Arts*, on certain conditions, are sent to Rome, to study there for three years at the expense of the government. The students are instructed in all the various branches of their profession, and an exhibition of their works, as well as of those sent by the students from Rome, takes place every year. (See page 83.) During the Revolution, M. Alexandre Lenoir had succeeded in forming a very extensive museum of all the monuments of the middle ages, and such other objects of art as could be rescued from the populace, who every where in France attacked and pillaged the churches, monasteries, and châteaux. With great enthusiasm and unwearied perseverance, that gentleman formed what was appropriately called the *Musée des Monumens Français*, and the government appropriated to it the buildings of the Petits Augustins. In 1816, however, a well-intentioned but injudicious order of the government directed that these monuments should be replaced in the churches from whence they had been taken, or restored to their original possessors. The first part of the decree was carried into effect; and, among other churches, St. Denis received back the treasures that had been so fortunately preserved by a patriotic individual. But the monuments, etc., formerly belonging to private families, in few instances returned to their rightful owners: they underwent a sort of second pillage, and a very large proportion are for ever lost to the country. In 1820, a new edifice was begun in the convent garden, but was not carried on with much diligence till after 1830, when the arts received a new impulse from the public spirit of the monarch and the government. It has since been finished by M. Duban. The visitor enters the Palais des Beaux Arts, either by the rue des Beaux Arts, leading from the rue de Seine St. Germain, or by the rue des Petits Augustins; if by the former, he will pass through an ornamental iron gateway and railing closing the end of the street. From the rue des Petits Augustins, the entrance court is separated by a dwarf wall, serving as a screen, having intervals filled up with open iron-work. On each side of the great gateway are busts of Poussin and Pujet, and in the court others of Jean Goujon and Delorme. In front is a Corinthian column of red marble, on the top of which is the figure of an angel in bronze, one of several saved from a group pil-

laged by the mob from the tomb of Cardinal Mazarin. Immediately behind it is the beautiful front of a château erected at Gaillon in 1500 by Cardinal d'Ambroise, and transported thence by M. Lenoir. Before proceeding farther, the visitor will remark, on each side, two piles of building; that on the left masks part of the ancient buildings of the convent; that to the right contains the bureaux of the Director; also the chapel, fronting which is the portal of the château d'Anet, built for Diana of Poitiers, by order of Henry II. The front of the château of Gaillon separates the outer from the second court, in which stands the new *Musée des Études*, presenting a front of nearly 240 feet in length by 60 in height. The lower storey is Tuscan, the upper Ionic, and over is an attic, in the style of the Renaissance. It is entered by a doorway leading into a spacious vestibule, with arcades and columns; staircases to the right and left lead to the upper floors. Passing through into another court, the visitor will read the following inscription on the opposite building in gilt letters:

Inceptum Ludovico XVIII.
Ludovicus Philippus peregit monumentum Anno MDCCCXXXVIII.

Underneath are medallions with the portraits of Leo X. and Francis I. the restorers of the arts; and facing them are corresponding likenesses of Pericles and Augustus. Round the walls are engraven the names of famous artists of all countries; the Englishman will be mortified to find here the name of only one countryman, Inigo Jones! This court is oblong, and paved with marbles. The rooms of the central building are not yet fully arranged. On returning to the second court, the visitor will observe a curious stone basin, brought from the abbey of St. Denis, 12 feet in diameter, of a single piece of stone, and ornamented with quaint heads. An inscription shows it to be of the 13th century. On the walls to the right and left are fragments of antique tombs, etc., also a curious bas-relief, representing a sacrifice. In the garden beyond, is a fountain, surmounted by four figures, sculptured by Paolo Poncio. Underneath is an escutcheon by Jean Goujon, and two seated figures by Germain Pilon. On the opposite side of this second court is the entry to what is properly the *École des Beaux Arts*. Here what were once the cloisters of the convent have been turned into class-rooms for the students, etc.; but the main building is modern, (1820,) and divided into three storeys, appropriated to exhibitions of works of art. The galleries on the ground floor contain casts and copies of architecture from the antique, separated

into three divisions; one for Grecian, the second for Roman, and the third for the arts of Europe in general during the middle ages. The amphitheatre for the distribution of prizes, etc., on the western side of the inner court, contains one of the finest productions of modern art, representing on the walls, opposite the president's chair, groups of the most celebrated artists of every age and country, assembled and presided by Zeuxis, Phidias, and Apelles, for the purpose of decerning prizes to successful competitors. This work is not a fresco, but is treated with all the freedom and force which characterise that noble style, and stamps De la Roche as one of the greatest of modern painters: he is said to have occupied three years and a half in executing it, and to have received 80,000 fr. for this work. No stranger should omit to see this admirable production. On the first floor is the council-chamber, adorned with portraits and busts of celebrated French painters, also galleries for the annual exhibition of works sent by the students at Rome, and of those executed for the annual prizes given by the school; the northern side being set apart for paintings, the southern for architecture. There is also a suite containing the pictures, etc., which have gained the grand prizes. (1) The exhibitions take place in the month of September. The principal staircase is entirely encrusted with marble, and great sumptuousness of ornament is displayed throughout the whole building. Before the visitor quits the Palais, he should visit the old convent chapel, where he will find a splendid copy of Michael Angelo's Last Judgment, by Pigalon, to which will be added other subjects copied from that great artist's frescos in the Sistine chapel at Rome. In a lateral chapel are casts of the "Moses" and "Tomb of the Medici," by Michael Angelo, and also of the bronze door of the Baptistery at Florence. This whole establishment is well worthy of an attentive visit. Foreigners are admitted to see it on applying at the porter's lodge. (2)

The stranger, returning to the Quai Voltaire, will find the

Pont du Carrousel, a most elegant bridge of three iron arches resting upon stone piers. It was built by M. Polonceau, in 1834. The iron framework is formed on a peculiar plan, consisting

(1) Every six months there is a competition for admission to this institution of nearly 500 young artists; of whom 100 are chosen for painting and 30 for sculpture, who then study from antique and living models, under the direction of twelve eminent professors. The architectural section has a monthly competition.

(2) Another collection will soon be added to this establishment, comprising antiques recently collected in Greece and Asia Minor.

of hollow pieces containing wood and pitch. It was erected by a company, at a cost of 1,030,000 fr., and a toll, which produces on an average 160,000 fr. a-year, is paid on it by carriage and foot passengers.

At No. 1, rue de Beaune, on this quay, is the hotel in which Voltaire resided for some time previous to his death, and where he died. His nephew, M. de Villette, kept his apartment closed afterwards, as did also Mme. de Montmorency, the next proprietor of the house, so that it remained unopened for forty-seven years. On this quay are shops of dealers in prints, books, and articles of *vertu;* and the stranger will find it an agreeable and entertaining promenade.

ELEVENTH ARRONDISSEMENT.

Near the boundaries of the eleventh arrondissement, to the north-west, lies the

Marché St. Germain, built on the spot where once flourished the *Foire St. Germain.* It is the most commodious in Paris, and was built, in 1811, by Blondel. Its architecture is plain and substantial, and so laid out as to afford every possible advantage of light and air. The plan of the Marché St. Germain is a parallelogram, 276 feet in length, by 225 in breadth. Each of the fronts has five entrances, closed by iron gates. In the galleries are nearly four hundred stalls, arranged in four rows, with a free and commodious circulation on every side. To the south of the principal structure is a similar building appropriated to butchers. At the bottom of the vestibule is a niche, with a statue of Plenty, by Milhomme, surmounting a lion's head, from which the water flows into a basin. A guard-house, bureaux for the inspectors, and other dependencies, are atttached to the buildings. In the centre is a fountain, which formerly stood in the place St. Sulpice, in the form of an antique tomb, ornamented on all sides with bas-reliefs. Marble shells form the upper part of a vase, from whence the water falls into larger shells, where it separates into six small streams, and descends into square basins. A considerable sale of pheasants, partridges, and every description of birds, takes place here every Sunday morning.

From the Marché St. Germain the visitor will proceed to

St. Sulpice, parish church of the eleventh arrondissement. —This splendid structure was begun in 1655, when the first stone was laid by Anne of Austria, according to the designs of Levau. The works were carried on successively by Gittard and

Oppenhard; but from want of funds made little advance till 1718. The rector of the parish, however, Languet de Gergy, in 1742 collected by a lottery sufficient money for the completion of the building. Servandoni finished the magnificent portico and front in 1745; the towers were raised, and altered, the southern one by Maclaurin, in 1749, and the northern one by Chalgrin, in 1777. The portico is composed of a range of Doric columns, 40 feet in height, and is approached by a flight of steps. It supports a gallery and colonnade of the Ionic order, with columns 38 feet in height; above the whole was a pediment, which, being destroyed by lightning in 1779, was replaced by a balustrade. The summit of the northern tower is 210 feet high; on it is the telegraph that corresponds with Strasburg; on the southern one is that for Italy. Three bells of 12,500, 8,500, and 1,800 pounds' weight respectively were placed in the north tower in 1824. At the foot of the towers are chapels, one destined for a baptistery, the other as a depository for the *viaticum*. The portico of the south, distinguished by two rows of columns of the Doric and Ionic orders, is ornamented with statues of St. John and St. Joseph; that of the north presents the Composite and Corinthian orders, with statues of St. Peter and St. Paul. The curved buttresses springing from the mass of the side aisles of the edifice to support the centre and roof are worthy of note, though they do not improve the appearance of the church. The plan of the building is cruciform; its total length 432, its breadth 174, and its height 99 feet. Aisles surround both nave and choir, and chapels correspond to each arcade. The columns and pilasters are of the Corinthian order, and, together with every part of the edifice, are finished with boldness and beauty of execution. The vaulted roof of the church is elaborately ornamented, particularly in the choir, where the scroll-work of the transverse bands is exceedingly fine. At the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock-work in marble, executed by Pigalle: they were given to Francis I. by the Republic of Venice. The pulpit will attract the attention of the visitor; it is entirely supported by two flights of steps, and ornamented with figures of Faith, Hope, and Charity. The organ-gallery rests on twelve magnificent Composite columns. The organ, by Clicquot, is richly carved, presenting seventeen figures playing on musical instruments or supporting cornucopiæ, and is the finest in exterior of any in the capital. On the pavement of the transept is traced a meridian line. The rays of the sun, passing through an aperture in a metal plate in the southern window of the transept,

form upon the pavement a luminous circle, about 10½ inches in diameter, which moves across the line, and at noon is bisected by it. The vaulting of the cross contains four good paintings of saints in circular compartments; and underneath, at the entrance of the choir, stands the high altar, decorated with a profusion of splendidly-gilt ornaments, and separated from the nave by a balustrade of bronze and marble. Behind the choir is an elliptical Lady chapel composed entirely of marble; it has a double dome, the upper one of which is painted in fresco by Lemoine. Its altar is surmounted by fine Composite columns of grey marble with gilt capitals, and in a recess, lighted from above, is a marble statue of the Virgin bearing the Saviour, the work of Pigalle; also some good paintings representing incidents in the Virgin's life. Of the other chapels in this church, one in the south aisle, dedicated to St. Roch, contains some frescos by Abel de Pujol; and a fine monument to Dr. Languet de Gergy. The chapel of St. Louis is remarkable for some splendid paintings by M. Drolling. In the chapel of St. Michael, the picture in front of the altar is said to contain a portrait of Louis XVII. in the figure of the child conducted by a guardian angel. Underneath the church are very extensive vaults. The towers may be ascended, and the upper gallery is worth visiting.

When Servandoni completed the structure of St. Sulpice, his intention was to form a large place in front of it, and to erect two fountains opposite the towers. The "place" was formed in 1754, but no fountain erected until, at the peace of Amiens, that which is now in the Marché St. Germain was placed there by order of Napoleon. (1) On the southern side stands the *Séminaire de St. Sulpice*, a large plain building, erected in 1820.

Near this place, at 39, rue du Cherche-Midi, is the Hôtel de Toulouse, where all courts-martial of the 1st Division are held, and to which a military prison has lately been added.

In the rue Garancière is a fine hotel, formerly belonging to the Duchess of Savoy. The front is adorned with a range of Ionic pilasters, having, for volutes, boldly-projecting rams' heads. It is now the mairie of the 11th arrondissement, and opposite will be seen a small barrack, lately constructed for the gendarmerie.

On the Place de l'Odéon, at the east end of the rue de Vaugirard, is the Théâtre de l'Odéon. (See *Theatres*.)

(1) The municipality have determined to erect on this spot a magnificent fountain, after designs by Visconti, in the form of a temple with a dome, rising out of an immense basin, and having niches all round, to contain colossal statues of the fathers of the church.

PALACE OF THE LUXEMBOURG, OR OF THE CHAMBER OF PEERS. (1) —Upon the site of this palace Robert de Harlay de Sancy erected a large house, in the midst of gardens, about the middle of the 16th century. This mansion was purchased and enlarged, in 1583, by the Duke d'Épinay-Luxembourg, and was bought by Marie de Médicis for 90,000 fr. in 1612, when the present palace was built, after the designs of Jacques Desbrosses, upon the model of the Pitti palace, at Florence, the residence of the grand-dukes of Tuscany. It was then called by her name. On being bequeathed to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orléans*, which it retained till the Revolution. It was afterwards ceded, for the sum of 500,000 livres, to Anne-Marie Louise d'Orléans, Duchess de Montpensier; and in 1672 became the property of Elizabeth d'Orléans, Duchess de Guise and d'Alençon, who, in 1694, sold it to Louis XIV. Afterwards it was inhabited by the Duchess of Brunswick, and by Madame d'Orléans, queen-dowager of Spain, after whose death Louis XVI. gave it to his brother, afterwards Louis XVIII., who occupied it till his departure from France, in June 1791. During the first years of the Revolution it was converted into a prison. In 1795 the sittings of the Directory were held there, and it was then called *Palais du Directoire*. When Bonaparte came into power, it was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and, shortly after, that of *Palais du Sénat Conservateur*. This senate held its sittings there till its dissolution in 1814, when the Chamber of Peers was created. Since that time a marble tablet over the principal entrance indicated its new appellation of *Palais de la Chambre des Pairs*. The edifice is remarkable for the beauty of its proportions, and the character of solidity it at the same time possesses. The court forms a parallelogram of 360 feet, by 300. The front towards the rue de Vaugirard consists of two large pavilions, connected together by terraces raised on open galleries, in the centre of which rises a cupola, surrounded with statues. This front is connected with the principal pile of building, by two arcaded corridors. Four large square pavilions terminate the angles of the main building, which consists of a raised lower floor, an upper storey, and attic. A new building screens entirely the lower and partially the upper portion of the back of the original edifice. A new clock pavilion has replaced the old one; the upper part is ornamented with allegorical figures of Eloquence,

(1) For a more detailed account of this palace, and for some interesting anecdotes connected with it, see HISTORY OF PARIS, 3 vols. 8vo.

Justice, Patience, War, the Army, and Strength. They are fully 8 feet high. Two Genii crown the clock (constructed by Lepaute), with Renown, in bas-relief. The lower storey is decorated with pilasters of the Tuscan order, the second with Doric, and the third with Ionic pilasters. The divisions of the masonry are deeply channelled in the rustic style throughout. The grand staircase was removed by Chalgrin from the central pavilion; and a new approach to the Chamber of Peers, then the hall of the Senate, was erected in the right wing. This staircase is ornamented with a fine range of columns, between which are trophies and statues. On entering the apartments attached to the Chamber of Peers, the visitor passes through a guard-chamber, a waiting-room, and a messengers' room, into the *Salle des Conseillers d'État,* ornamented with a portrait of King Louis Philippe. The *Salle des Ministres* adjoins this room, but is not shown. The new *Salle des Séances* is semicircular, and is 92 feet in diameter. In the middle of the axis is a recess, in which are placed the seats of the president and secretaries. The peers' chairs are arranged as in an amphitheatre in front of the president. Those who address the assembly stand below the president's desk. The walls of the hall are of finely carved oak, and are ornamented with busts of marshals of France. The ceiling is finely painted by M. Abel de Pujol in compartments, containing allegories of Law and Justice. On each side of the chair is a large picture, that on the right representing Louis XI. with the Dauphin receiving the deputies of Paris; on the left, Philippe de Valois complimented by the Peers on the reforms he had instituted, both by Beauchallet; a fine picture of the Duke de Guise and Harlay; another of the Chancellor l'Hôpital surrendering the seals to the king; one of St. Louis, and another of Charlemagne. Persons anxious to attend a sitting of the Chamber, and who cannot procure the medal of a peer, must write a few days beforehand to M. le Grand Référendaire, Chambre des Pairs, for a ticket of admission. The *Salle du Trône* is richly decorated. In the middle of the ceiling of an adjoining saloon is represented Henry IV. in a car conducted by Victory, from the pencil of Barthelemy. The other paintings are by Le Sueur, except two, representing Peace and War, by Callet. There are several other rooms, used for the bureaux, or committees, of the Chamber; but the finest in this part of the building is the new library, (1) which extends the whole length of the garden front. In the centre is a hemicycle and

(1) The journals and reports of the House of Lords are to be found here.

cupola, painted by M. Eugène Delaroche; the other parts of the ceiling are by Messrs. Resnier and Roqueplan. The adjoining reading-room was decorated by Messrs. Boulanger and Scheffer. There are two allegorical statues by M. Jouffroy; and one of Gouvion St. Cyr by M. Seurre. A sum of 800,000 fr. was allotted by the Chambers for the works lately executed here. Another room is ornamented with hangings and furniture of beautiful painted cloth, of the manufacture of Vauchelet. There are several other rooms attached to the Chamber of Peers on this storey, but they are not usually shown to strangers. On the ground floor is the chapel, a plain room, with a monument to Fénélon; a Christ and the Virgin, and a Crucifixion, by Philippe de Champagne. Adjoining is the *Chambre à coucher de Marie de Médicis*, a splendid apartment, decorated in the sumptuous style of her time. The panels are all richly gilt and painted in compartments, four by Philippe de Champagne, and four by Nicholas Poussin. The centre of the ceiling is by Rubens, and eight square compartments which it contains by Philippe de Champagne. There are also seven paintings by Rubens in this room. The scroll-work that covers the walls is exceedingly delicate and beautiful. At the Revolution the panelling and paintings were taken down and concealed, but were replaced after the Restoration. The visitor should by no means omit to see this apartment. Facing the garden, under the new library, and nearly of corresponding extent, is a noble hall built of white stone. In the buildings on the eastern side of the court is the gallery for paintings, formed by order of Marie de Médicis, and at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of that queen. It was afterwards augmented by several pictures which belonged to the queen-dowager of Spain, and by others from the king's cabinet. The *gallery* was long neglected, and about the year 1780, the paintings were removed to form the museum of the Louvre.(1) The pictures were brought back when the victories of Napoleon had filled the Louvre with the finest works of art in Europe, but were again removed there in 1815. The gallery is now appropriated to the reception of the finest works of living artists, purchased by the Government. Among them those of Delaroche, Horace Vernet, Biard, Court, Deveria, Granet, Pierre Guérin, Le Tiers, Rioult, and Roqueplan, are particularly worthy of admiration. Near the entrance of the gallery is a

(1) Among them, besides the history of Marie de Médicis, were the history of St. Bruno, by Lesueur, and the sea-ports of Vernet and Joseph Hue.

fine group of Cupid and Psyche, by Delaistre. Changes are continually taking place in the arrangement of this gallery, in consequence of the rule which obliges the works of each artist, on his decease, to be removed to the Louvre. The ceiling of the gallery presents the signs of the Zodiac in twelve pictures, by Jordaens, and the Rising of Aurora, by Callet. In the rotunda, to which the gallery leads, is the celebrated Bathing Nymph, by Julien. Beyond the rotunda, a gallery leads to four rooms, containing pictures and sculpture, from which a fine view is obtained of the grand staircase of the Chamber of Peers. The apartments of this palace can be visited every day, at the hours when the Chamber of Peers is not sitting, and the Gallery of Paintings every day, except Monday, from 10 to 4, on applying *with passport* at the porter's lodge. The gallery is open to the public on Sundays. The garden was first planted by Desbrosses, at the time of the erection of the palace. In 1782, the finest trees were cut down, with the intention of building *cafés*, ball-rooms, etc., and establishing a fair. The ground thus cleared remained waste till 1801, but the fair was never established. The flower-garden, in front of the palace, with a large piece of water in the middle, is encircled with two terraces, ornamented on their borders with vases, and terminated at the extremities by stone balustrades, decorated with two groups in marble representing wrestlers, and four small figures supporting vases, in which geraniums blossom during summer. The parterre is prettily laid out, and contains two columns, surmounted by statues. The sloping banks from the terraces are planted with shrubs and flowers. A great number of other statues, most of which bear marks of revolutionary fury, are placed in different parts of the garden, but are not of sufficient merit to deserve a particular description. (1) On the right is a plantation of lofty trees, intersected by walks; and on the left is a smaller one on an inclined plane, commanding a view of the whole garden. From the flower-garden extends a long avenue formed in 1795, the entrance to which is flanked by two white marble lions, copied from the antique, and in the distance is seen the front of the Observatory. A handsome iron railing and lodges enclose the garden. On the right is an immense nursery-ground, called the *Pépinière du Luxembourg*, and on the left another space of a triangular form, which serves as a Botanical Garden to the École de Médecine. Rows of orange-

(1) This garden is now undergoing a course of embellishment, by the substitution of modern statues for those mutilated and deformed ones which have long been an eye-sore in so delightful a promenade.

trees add to the beauty of this delightful spot during the summer: a new orangery has lately been constructed, to the westward of the palace, near the Petit Luxembourg. Seven gates afford access to this fine garden, which is open to the public from daybreak to dusk. M. Hardy, head gardener of the Luxembourg, gives periodical courses of gratuitous public lectures on the pruning and grafting of trees.

To the west is

LE PETIT LUXEMBOURG.—This hotel, which is a dependency of the palace of the Luxembourg, was commenced about the year 1629, by order of Cardinal Richelieu, who resided in it while the Palais Royal was building. When he removed he presented it to his niece, the Duchess d'Aiguillon. It passed by descent to Henry Jules de Bourbon Condé, after whose death, Anne, princess palatine of Bavaria, occupied and repaired it. Under the Directory, four of the directors occupied the Petit Luxembourg, the fifth living in the palace. Bonaparte resided here six months before he removed to the Tuileries. It is now the residence of the Chancellor of France, as President of the Chamber of Peers. Connected with it is a small prison, in which persons tried for political offences by the Court of Peers are placed during the proceedings. The ministers of Charles X. were confined here in 1830.

Close by the gate of the Luxembourg Gardens, in the rue de Fleurus, is the small *Théâtre du Luxembourg.* (See *Theatres.*)

At No. 70, rue de Vaugirard, is the *Couvent des Dames Carmelites*, formerly a monastery of Carmelite brethren. Part of the ancient religious house, with the Chapel, is still appropriated to sacred purposes; the rest is occupied by private tenants. The chapel, dedicated to St. Joseph, is cruciform and of the Tuscan order. The foundation-stone was laid in 1613, by Marie de Médicis. The dome, painted by Flamel, is worthy of observation : the altar is lofty, and ornamented with pillars of black marble, having gilt bases and capitals. Under the communion-table is an ancient bas-relief, in white marble, representing the Last Supper. The pictures are not remarkable. It was in this convent that the massacres began in Paris, on the second and third of September, 1792. Hundreds of priests, imprisoned here, were murdered. An anniversary mass is performed for them in the church. This convent has long been famous for the well-known *Eau de Mélisse* and the *Blanc des Carmes*, still sold here.

At the corner of the rue du Regard is the *Fontaine de Léda*, erected in 1806 by Bralle, ornamented with a bas-relief, by

Vallois, representing Leda and Jupiter, under the form of a swan. The water flows into a basin from the bird's beak.

The visitor may proceed from this spot, by the rues Notre Dame des Champs and du Mont Parnasse, to the

CIMETIÈRE DU MONT PARNASSE.—This cemetery, opened on the 25th of July, 1824, is situated near the Barrière du Mont Parnasse, in the midst of the plaine de Mont Rouge. Its extent is about 30 square acres, and it is surrounded with a lofty wall. The entrance is by the Boulevard du Mont Parnasse, and consists of two plain pavilions. The capitals of the piers upon which the gates are hung are in the form of tombs, ornamented with funereal emblems. In the centre is a circular space planted with trees, from which four avenues branch off in opposite directions; walks and paths intersect it also. From the recent date of this burial-ground, the number of elegant monuments is but small. The following are those most entitled to notice: —Alexandre Desenne, a distinguished artist, a lofty tomb of white marble, surmounted by a bust of the deceased in bronze; Deseine, a celebrated statuary; the Marquis d'Aguesseau, the last of that illustrious family; the Duchess de Gesvres, the last of the family of the Connétable Duguesclin, a handsome tomb, surmounted by a cross; the Count de Montmorency Laval, a beautiful monument, crowned with a cross and an urn; the Baron Dupin; the Baron de Hooke, a neat obelisk; and Admiral Count d'Urville, his wife, and son, victims of the fatal accident on the Versailles railroad. This cemetery likewise contains the graves of several modern republicans and persons condemned for political offences; Fieschi, Pépin, and Morey, who conspired against the life of Louis Philippe, in 1835, and Alibaud, in 1836. The number of tombs is about 3000.

On this Boulevard are the *Grande Chaumière, Prado d'Été*, and *Chartreuse*, celebrated, though not select, gardens of public amusement in summer. (See *Balls*, etc.) Near the first will be perceived a large building intended for a *Marché aux Fourrages*, but about to be converted into a barrack.

Returning by the southern gate of the garden of the Luxembourg, the visitor will find, at 46, rue d'Enfer, the entrance into the *Jardin Botanique de l'École de Médecine*. The medicinal plants that will bear exposure to the climate of France are here cultivated, with a few others; each plant has a ticket bearing its names in the systems of Linnæus and Jussieu. For the hours of admission, see page 88.

Lower down in the rue d'Enfer, at No 34, is the

HÔTEL DE VENDÔME, now used as the ÉCOLE ROYALE DES MINES.

—This magnificent hotel was built in 1707, by a society of Carthusian monks, and afterwards purchased by the Duchess of Vendôme. The institution to which it is now appropriated was projected by Cardinal de Fleury, and commenced in 1783. The professors and directors of the school reside in the house. On the first floor is arranged the magnificent mineralogical collection of France, with the general collection formed by the Abbé Hauy, and removed to it from the Hôtel des Monnaies. This mineral museum fills fifteen rooms, one of which is occupied with models of the various machines and tools used in mining operations. Here may be seen a valuable collection of polished stones for useful and ornamental purposes; round the tables upright cases are placed, containing, in separate collections, the minerals of each department of France. In the middle of these rooms is the splendid collection of all known minerals, the scientific arrangement of which was commenced by Hauy, with all the crystals of every mineral arranged at the head of its class and subdivision, in wooden specimens. The geological collection of the Paris basin, formed by Messrs. Cuvier and Brongniart, for their work on the geology of that district, is also arranged here; as well as a small collection of British geological specimens, one to illustrate the external characters of minerals; and a series of living and fossil conchology. To each specimen in all these collections its description and locality are attached by a small ticket. Additions are constantly made to this museum, which is open every day with passport from 11 to 3. Gratuitous lectures are delivered here on geology by M. Élie de Beaumont, and on mineralogy by M. Dufresnoy. (See p. 83.)

At the top of the rue de la Harpe is the place St. Michel, where a gate of that name formerly stood. On one side is a fountain, consisting of a large niche, flanked with Doric columns supporting a pediment, and bearing an inscription by Santeuil, alluding to the neighbourhood of the colleges.

> Hoc sub monte suos reserat sapientia fontes,
> Ne tamen hanc puri respue fontis aquam.

In the rue des Grés, on the right hand, is the ancient chapel of the Convent of the Jacobins, now used as a primary school. Nearly half-way down the rue de la Harpe, is No. 94, the

Collége Royal de St. Louis.—A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre Dame, from whom it took the name of *Collége d'Harcourt*. It was rebuilt in 1675, and some part of the ancient structure still exists. The construction of the principal mass of the building

was begun in 1814, and the College opened in 1820. The court is spacious, and at the end is the chapel. On the other three sides are buildings 4 storeys high, having galleries on the ground-floor.

Opposite the lower end of the Collége de St. Louis is a gateway, once the entrance to the *Collége de Bayeux*, founded in 1308. The gateway, bearing an inscription to that effect, is probably of the same age. Within the court a few remains of the old college are still to be seen.

Near this, in the rue de Racine, a reservoir has been constructed, to receive the water from the basin of La Villette, for the supply of the quartier St. Jacques.

A small street, the rue Neuve Richelieu, leads from the rue de la Harpe, opposite the upper part of the Collége de St. Louis, to the

Collége de la Sorbonne.—This is built on the place of the same name, where a celebrated school was founded by Robert Sorbon, in 1253. The object of this establishment was to form a society of ecclesiastics, who might devote themselves exclusively to gratuitous study and teaching. The fame of this institution, which became the head of the University of Paris, and conferred such renown on the Gallican church, is too well known from its connection with the history of France to need any further allusion. The *Collége du Plessis* became absorbed in it; and in 1629, Cardinal Richelieu, who had graduated there, laid the first stone of the present buildings. The church, begun in 1635, was not finished till 1659, and the whole was erected after the designs of Lemercier. The church is cruciform, of the Corinthian order, with chapels leading on each side from the nave and choir, and surmounted by a dome of fine proportions. The pilasters that surround the dome are of the Composite order; small canopied *lucarnes* stud its surface, and it is crowned by a balcony, cupola, and cross. Towards the street is a pedimented front of two storeys, with Corinthian columns and Composite pilasters above; towards the court of the college, the northern transept is terminated by a fine Corinthian portico of bold proportions. The interior is now prefectly plain, with the exception of the vault of the dome, painted by Philippe de Champagne, which represents the fathers of the Latin church. A monument is executing for the late Duke de Richelieu; and the cardinal's will be removed to the centre of the church. An oil painting by M. Alix, of Robert Sorbon presenting his theological pupils to St. Louis, is curious. On the key-stones of the arches and in the stained glass of some of the windows are the

arms of Cardinal de Richelieu; and in the southern transept is his celebrated tomb, the chef-d'œuvre of Girardon, and one of the finest pieces of sculpture of the 17th century. The statue of the cardinal, in a reclining posture, is sustained by Religion, holding the book which he composed in her defence. Near her are two genii, who support the arms of the cardinal. At the opposite extremity is a woman in tears, who represents Science deploring the loss of her protector. Few buildings in Paris suffered more during the Revolution than the church of the Sorbonne, and such was its state of decay that part of the roof had fallen in, when Napoleon ordered such repairs to be executed as were necessary to preserve it from total ruin. After the Restoration it was used as a lecture-room of the Law-school; but, in 1825, it was restored to divine worship. It is not used as a regular parochial church, but service is performed here every morning at 8 o'clock, and also on Sundays and festivals. The interior is shown by the porter at any time for a small fee. The college forms a large court, sombre, but grand, though almost totally devoid of any architectural ornament. The professors have apartments here. The lecture-rooms are not sufficiently large. For a list of the numerous courses of lectures delivered here gratuitously the stranger must apply at the porter's lodge. (See p. 76.)

Behind the Sorbonne, in the rue St. Jacques, are the remains of the church of St. Benoit, converted since 1830 into the *Théâtre du Panthéon*. (See *Theatres*.)

At the bottom of the rue de la Sorbonne is the

Hôtel de Cluny, 14, rue des Mathurins, certainly one of the finest remains of the ancient mansions of Paris of the 16th century. It was erected in 1505, by Jacques d'Amboise, Abbot of Cluny, on part of the ruins of the *Palais des Thermes*. The turrets and richly-ornamented lucarne windows are the striking features of the exterior of this remarkable building. The interior of the chapel, the vault of which centres on a single column, is a fine specimen of the architecture of the period. After passing through the hands of many tenants, this most interesting mansion came into the possession of M. du Sommérard, a gentleman, whose taste for the fine arts, and whose patriotic enthusiasm for the antiquities of his country, were only equalled by his learning and his urbanity. He formed here a most valuable collection of objects of art of the middle ages, sacred, civil, and military, and arranged the whole in chronological order. This precious collection, since his decease, has

been purchased by government, who have made additions, and formed it into a museum of national antiquities: it is now thrown open to the public. An essay by M. du Sommérard, on the hotel and its contents, embodying much rare and learned information on the antiquities of France, comprised within the period known as "la Renaissance," price 5 fr., as also "Notice sur l'Hôtel de Cluny," will afford much gratification to the antiquarian traveller.

At No. 63, rue de la Harpe, immediately behind the Hôtel de Cluny, stand the remains of the

Palais des Thermes, once the residence of the Emperor Julian and the Roman government of Gaul, as well as of the kings of the first and second races. A palace existed here long previous to the Emperor Julian, and is mentioned by Ammianus Marcellinus, in 360, and by Gregory of Tours. A deed of 1138 styles it by the name it still bears, and recent discoveries leave no doubt of its having formed part of the residence of the emperors. It was bounded, towards the east, by a Roman road, now the rue St. Jacques, which, at the river side, was guarded by a strong tower. The garden of the palace extended on the west as far as the Abbey of St. Germain des Prés, which was built at the south-west corner of the enclosure; and a straight line, running from the abbey to the river, determined the western boundary of the garden, which was also terminated by a tower. On the side of the hill where the Pantheon now stands, near the Place St. Michel, was an amphitheatre. An aqueduct from Rungis, two leagues beyond Arcueil (at the latter place two arches are still standing), has been traced under the Palais des Thermes, and was originally built, it is supposed, for the use of the imperial residence. The only perfect part of this palace remaining is a hall, presenting two contiguous parallelograms, the largest 62 feet in length, by 42 in breadth, and the smallest is 30 feet by 18. The vault which covers this hall is about 50 feet from the ground; it is substantially built, and above, for a number of years, was a thick bed of mould, cultivated as a garden, and planted with trees. The architecture of this hall is plain and majestic. The walls are decorated with three grand arcades, the centre being the loftiest. In the southern wall the central arcade presents the form of a large semi-circular recess, in which, as well as in the other arcades, holes are pierced, leading to the presumption that they served for the introduction of water-pipes to the baths. The vaulting of the roof rests upon consoles, representing the sterns of ships; in one human figures may be distinguished. The masonry of this hall is com-

posed of alternate rows of squared stones and bricks, covered in some places with a coat of stucco four or five inches thick. Beneath it are vaulted apartments, extending under the neighbouring houses; and, from north to south, under the hall, runs the aqueduct, about two feet wide and one and a half deep, lined with cement. Another adjoining hall may still be traced to the west, and part of a third in a house to the south. The subterranean apartment, where the stoves for heating the baths are supposed to have been placed, is seen near the street, two narrow staircases in good preservation leading to it; behind it a well-vaulted sewer carried off the water to the river. Between the Palais des Thermes and the Hôtel de Cluny, traces of a curious octagonal building of the 13th century have been observed. This interesting monument of antiquity had long been used as a workshop, and, after passing through various hands, was purchased by the municipality of Paris, and an opening made to connect it with the Hôtel de Cluny.

In the rue du Foin, at No. 18, is a house called, like many others in Paris, the origin of which is uncertain, the *Hôtel de la Reine Blanche.* It is however of the time of Louis XIII., and contains nothing worthy of notice. At the opposite corner of the rue Boutebrie, is the ancient *Collége de Maître Gervais,* founded in 1370, now used as a barrack for infantry.

In the rue de l'École de Médecine, No. 5, is the *École Royale Gratuite de Dessin,* established in the ancient amphitheatre of surgery, and founded, in 1767, by M. Bachelier. (See page 83.) To the west of this, in the same street, is the

École de Médecine, the seat of the *Faculty of Medicine* in the Academy of Paris.—Medical schools were first established in Paris in 1469; and, in 1472-7, buildings for that purpose were erected in the rue de la Bûcherie. In 1618, an amphitheatre for anatomical demonstrations was built; but, in 1776, the faculty removed to an edifice in the rue St. Jean de Beauvais, formerly occupied by the *Faculty of Law.* On the union of the faculty of medicine with the school of surgery, they removed to the new school of the latter, the present edifice. The first stone of this building, after the designs of Gondouin, was laid by Louis XV., in 1769, on the site of the ancient Collége de Bourgogne; it was inaugurated in 1776, and is a specimen of elegant architecture. The front towards the street is 198 feet in length, and is adorned with 16 columns of the Ionic order. Above the entrance is a bas-relief, representing Louis XV., accompanied by Wisdom and Beneficence, granting privileges to the School of Surgery, and the Genius of the Arts presenting to the king

a plan of the building. A colonnade of four rows of Ionic columns connects the wings. The court is 66 feet by 96. At the bottom is a portico of six Corinthian columns, of large proportions, resting on steps, and surmounted by a pediment. The bas-relief of the tympanum represents Theory and Practice joining hands on an altar. The amphitheatre, which faces the entrance, can contain 1400 students. For a list of lectures delivered here, all of which are gratuitous, see page 77. The hours, etc., which vary, may be learned on application at the porter's lodge, or from the printed lists affixed, at the beginning of each academic session, to the doors of the lecture-rooms. On the first floor towards the street, and on the right-hand side of the court, is the Museum of the Faculty. The first room contains an osteological collection, and preparations of all the parts of the human body; among them the systems of the ear, nerves, veins, etc.; also a small mineralogical collection, one of birds, several preparations in wax of the human subject, and some rare fœtal monstrosities. The second room is devoted to an interesting collection of surgical instruments, forming an historical museum of all the inventions in this branch of surgical art up to the present day. The lithotritic instruments, the obstetric, the dental, and the amputating collections, are well worthy of study. A case of instruments is preserved here, which was used for the autopsy of Napoleon. In the third room is a collection of intestinal preparations, of several morbid organs, and a small one of comparative anatomy; also a curious series of casts from the heads of malefactors executed at Paris, and two models in wax, one of a spotted negro, the other of the dwarf *Bebe*, 20 inches high, born in the Vosges, and attached to the service of Stanislas, King of Poland; he died in 1764, aged nearly 25 years. The fourth room contains, in glass cases, specimens of all the substances now used in the *materia medica;* and a fifth instruments for optical and physical experiments, to which the public are not admitted without an order from the director or a medical professor. It must be confessed that this museum is by no means so extensive as it ought to be. The rest of the building contains rooms for demonstration, for the superintendants, a council-chamber, and a well-selected and extensive library. The latter, entered by a door to the left of the cabinet of anatomy, is spacious, and contains a multitude of curious treatises on medicine and surgery. The museum is open to the public every Thursday from 11 to 3; but students and foreigners are admitted daily, on obtaining an order from a professor, for which application is made at the porter's lodge.

Opposite is the

Hôpital Clinique de la Faculté de Médecine, a handsome new building, facing the School of Medicine. It has been founded within the last few years, on the site of the cloister of the Cordeliers, and contains about 150 beds. The hospital forms a square, with a garden in the centre. It is appropriated to surgical diseases and midwifery; the monthly average of the latter is about 80. It is in contemplation to appropriate a ward to diseases of new-born infants. This is one of the most interesting medical institutions of Paris, and the only hospital of the kind to which students are admitted. Clinical lectures are given by the surgeon and physician, Jules Cloquet and Paul Dubois. Strangers are not admitted without a card, to be obtained at the bureau of the Faculty of the School of Medicine, from one of the two professors.

The visitor must return a short distance up the rue de l'École de Médecine, to the

Musée Dupuytren.—It is only within a few years, and since the death of the celebrated surgeon whose name it bears, that the medical school of Paris could boast of a pathological collection. Dupuytren left 200,000 fr. for the establishment of a professorship of pathological anatomy. At the suggestion of the dean of the faculty, the council of the university then granted a sum towards founding a museum of morbid anatomy. The refectory of the ancient convent of the Cordeliers was purchased and arranged for the purpose. The hall is lofty and spacious, and fitted up on all sides with glass cases in which the numerous specimens of diseased structures are placed. This museum contains many curious and rare specimens, some probably unique. It is especially rich in diseased osseous structures, and one or two of the luxations are exceedingly curious. The collection contains a heart in which the pericardium is wanting, and the extraordinary case published by Breschet, of the fœtus within the walls of the uterus. In the centre of the hall are numerous specimens of skin and other diseases modelled in wax. This museum is open to the public on Thursdays from 11 to 3, and to strangers daily on application to the porter, or to students on a professor's order. (See page 88.)

Adjoining the Musée Dupuytren is the *École Pratique d'Anatomie*, or dissecting-rooms for the use of the students. Dissections are carried on here in the winter, and in the summer courses of operative surgery are conducted by the "internes," "aides d'anatemie," and the "agrégés de la faculté."

At the corner of the rue Hautefeuille, on the northern side,

is a house of the 16th century, formerly belonging to a society of Premonstratensian monks. At No. 18, rue de l'École de Médecine, in a back room, Charlotte Corday stabbed the infamous Marat, while in a bath, on the 13th July, 1793. In the rue Hautefeuille, the following houses will all be found with ancient turrets Nos. 23, 13, 9, and 5; also one at the corner of the rue du Paon, and the rue de l'École de Médecine.

After crossing the rue St. André des Arts, we come to the

MARCHÉ DES AUGUSTINS, OR A LA VOLAILLE, Quai des Augustins. —This market for poultry, also called *La Vallée*, was erected in 1810, upon the site of the church of the convent of the Grands Augustins. It is built of stone, and contains three parallel galleries. The entire length is 190 feet, and the breadth 141. The market days are Wednesdays, Fridays, and Saturdays; but poultry, as well as game, may be purchased by retail daily.

East of this, at No. 3, rue St. Severin, is

ST. SEVERIN, second district church of the eleventh arrondissement. From an early period of the French monarchy there existed on this spot an oratory and cells, where St. Severin, a hermit, conferred the monastic habit upon St. Cloud. He died in 530. In the ninth century the Normans destroyed the monastery. The church became parochial about the middle of the eleventh century. The present edifice was built in 1210, enlarged in 1347 and 1489, and repaired in 1684. It consists of a nave and choir, with double aisles. The eastern end is octagonal. There was a triforium gallery round the church, but the roof has been removed, and the triforium itself is now a series of glazed windows. Lofty clerestory windows surmount it. The three compartments of the nave next to the west end are of the date 1210: the rest of the nave and the aisles, with the choir, but not the apse, are said to be of the date 1347; the apse and apsidal chapels are of 1489. The workmanship is good throughout; and a beautiful spiral column at the crown of the apse is worthy of notice. The mouldings of the date 1347, as well as the key-stones of the vaults, are elaborately worked. Some fine stained glass remains in the choir, but that part of the church has been spoiled by alterations made at the expense of the celebrated Mlle. de Montpensier. The tower, the lower part of which is of the earliest date of the edifice, presents a singular pyramidal roof of the fifteenth century. This church contains a few good pictures; in the second chapel of the north aisle are St. Peter healing the Sick, by Pallier; and the Death of Sapphira, by Picot; both of them good paintings. In the adjoining chapel, dedicated to St. Charles Borromeo, is

a small but excellent picture of the Cardinal visiting the sick of the plague. The Lady chapel has a marble group of a dead Christ with the Virgin; and the chapel of St. Geneviève, in the south aisle, contains a tolerable picture of that saint, of the French school of the last century.

TWELFTH ARRONDISSEMENT.

This arrondissement, which is one of the most extensive, contains so many objects of interest and institutions of importance, that to examine it as it deserves will require many days. (1) On entering it by the rue Galande, the visitor will immediately find himself within the precincts of the old colleges, and in a locality, called from its classic associations "le Quartier Latin." He will pass by the rue du Fouare, one of the most miserable streets in Paris, but one of the most celebrated in the early days of the University. It then contained several schools, where public disputations were held, and is supposed to have derived its name from straw spread on the ground for the scholars to seat themselves on. The works of Dante, Petrarch, and Rabelais contain frequent allusions to this street.

In the next, called the rue des Rats, or de l'Hôtel Colbert, is a house, No. 20, erroneously said to have been inhabited by that celebrated statesman. The court is decorated with some bas-reliefs of the time and style of Jean Goujon.

At No. 13, in the rue de la Bûcherie, will be found a small building, surmounted by a dome, formerly the School of Medicine; and, farther to the east, at 5, Quai de la Tournelle, is the *Pharmacie Centrale*, where the drugs and chemical preparations for the hospitals of Paris are kept and distributed. At No. 35 is an ancient mansion, the *Hôtel de Nesmond*, a building of the time of Henry IV. Hence the visitor may proceed to

The HALLE AUX VEAUX, a market for the sale of calves and cows on Tuesdays and Fridays, and on other days for rags, etc. It is a large plain building, standing on the site of part of the chapel of the great convent of Bernardins; the remains of which, of the 15th century, are to be observed in a house adjoining the market. One of the dormitories of the monastery, of the 13th century, still remains, and was until lately used as a warehouse for oil, by the city octroi.

(1) It appears, from a statement of the mayor and members of the Bureau de Bienfaisance, that the poor of this arrondissement are nearly 12,000 in number, and amount to about one-fifth of the indigent populationof this city.

On the wharf of the Quai de la Tournelle, so called from the great tower that formerly stood there, is a fruit-market, called the *Maille*, where all the country produce that comes by water is sold. It is curious to see the immense quantity of fruit that arrives and is sold there daily. This market is to be ultimately fixed on the site of the present Marché aux Veaux, for which another locality will be found.

Proceeding hence, the visitor will go by the rue de Poissy into the rue St. Victor, where, at No. 68, he will find a building, the ancient Séminaire St. Quentin, which was converted into a prison by the democrats of 1792, and where multitudes of prisoners were murdered in cold blood, on the 2d and 3d of September of that year. It was used as an institution for the blind previous to the completion of the new establishment behind the Invalides.

At Nos. 101 and 102, in the same street, and No. 18, rue de Pontoise, is the *Séminaire de St. Nicolas du Chardonnet*, a large plain building. (See p. 99.) At No. 76 is the ancient *Collége du Cardinal Lemoine*, founded in 1300. Few parts of the original building now exist, but the massive doors of the gateway still bear a cardinal's hat and arms, and are covered with iron spear-heads. Not far to the west is

St. Nicholas du Chardonnet, first district church of the 12th arrondissement.—Upon the site of this church stood a chapel, which became parochial in 1230; its reconstruction was commenced in 1656, and finished in 1709. It is said to have derived its name from the waste ground on which it was originally built. The tower is earlier than the rest of the edifice, and is anterior to 1600. The church itself is cruciform, with single aisles and a circular termination; the interior has the pilasters of its pier arches of the Corinthian order, and the general effect of the whole is good and imposing. There is an unusual number of good paintings to be found in this church. Immediately on entering the nave the visitor will perceive on the western side of the porch, under the organ-loft, a picture of the Virgin and Dead Christ, thought to be by Moise Valentin, but which is worthy of Caravaggio. On the opposite side of the same door is the Saviour's Agony in the Garden, by Destouches. Passing along the eastern aisle, the visitor will see, in the Chapelle des Fonts, a Repose in Egypt, of the school of Mignard, a most delightful picture. The Baptism of Christ, in the same chapel, is also of great merit. The next chapel contains a Joseph's Dream, an early and curious painting of large dimensions; a Marriage of the Virgin, of the school of Mignard, will at the

same time be remarked. In the third chapel is a picture of Louis XIII. at his devotions, commonly supposed to be of St. Louis. In the nave is a picture of Christ Crucified, in the style of Vandyck. In the Chapel of the Communion, which forms the eastern transept, is a valuable painting of the Disciples of Emmaus, by Saurin. Of the chapels that surround the choir, the second on the eastern side is dedicated to St. François de Sales, and, besides a fine portrait of the saint, contains a handsome tomb in memory of Jerome Bignon, by Anguier and Girardon. Outside the partition wall of the choir, to the right of the high altar, is a curious Crucifixion, of the Flemish school, about the time of Albert Durer. In the chapel of St. Theresa are the picture of that saint in a vision, and a fine painting of the Good Samaritan. The adjoining chapel of Ste. Geneviève possesses a good picture of its patroness; and in the Lady chapel is a fine group of the Virgin with the Infant Christ, by Bra. The 7th chapel contains a picture of St. Charles Borromeo administering the sacrament to the sick of the plague at Milan, by Lebrun. The chapel of St. Charles is richly ornamented; the ceiling was painted by Lebrun : it contains two monuments, one of Lebrun, and the other of the mother of that celebrated artist; the former is in the form of a pyramid, and presents a bust of Lebrun, by Coysevox; at the base are two allegorical figures. The latter was executed by Gaspard Colignon, after designs by Lebrun; the deceased is represented issuing from her tomb at the sound of the last trumpet; the angel is particularly admired. This monument well merits the stranger's notice. In that next to it is the epitaph to Santeuil, by Rollin, which has been lately restored, as well as a good painting of the Annunciation. An early picture of the same subject, placed over the side door between chapels 4 and 5, is worthy of examination. In a chapel of the western aisle of the choir is a picture of St. Bernard, by Lesueur, and in the western aisle of the nave is an Entombment of Christ, probably by Mignard. The organ is handsome, and the choir has a great quantity of marble used in its decorations. The stranger will not regret having visited this church.

At the corner of the rue des Noyers is the

Marché des Carmes, or de la Place Maubert, established in 1818, upon the site of the convent des Carmes.—Its plan resembles that of the Marché St. Germain; but it is less spacious and commodious. The meat-market is held in a detached building. In the middle is a fountain, a square column surmounted by heads of Plenty and Commerce.

The *rue des Carmes* and the *rue St. Jean de Beauvais* are exceedingly interesting to the antiquary, as containing several of the old colleges of the University, now appropriated to other purposes. The largest of these was once the *Collége de Lisieux*, the buildings of which still remain entire, and with the chapel, an edifice of the 14th century, are worthy of a visit. It fronts the Marché des Carmes, may be entered at No. 5, rue St. Jean de Beauvais, and is now used as the *Magasin Central des Hôpitaux Militaires.* In the same street was the *Collége de St. Jean de Beauvais* and the *Collége de Presle*, some remains of the latter of which may perhaps be made out. In it Peter Ramus was massacred during the St. Barthélemi. In the rue des Carmes will be found, at No. 23, the *Collége des Lombards*, once the principal Irish college, which, with its chapel of the 17th century, still exists.

In the rue de la Montagne Ste. Geneviève, at No. 37, is the *Collége de la Marche*, now occupied by various families. Nearly opposite to it are the remains of the *Collége* or *Séminaire des Trente-Trois.* At the top of the street is the *École Polytechnique*, established in the buildings of the Collége de Navarre, of which a fine hall and chapel of the 14th century still remain. A new front has lately been erected to this inconveniently-placed institution, facing the old place to which it now gives name. It is ornamented with bas-reliefs representing implements and machines of war and peace (some of the latter very badly), with five medallions, of Legrand, Laplace, Mongé, Bertholet, and Fourcroy. (For an account of this school see page 82.)

In the rue des Amandiers, No. 14, stood the *Collége des Grassins*, the chapel of which is in existence. After again traversing the rues des Carmes and St. Jean de Beauvais, the stranger will find his way into the Place Cambrai, in a court leading out of which, opposite the Collége de France, is a very curious square tower of the 13th century, called *La Tour Bichat*, or *La Tour de St. Jean de Lateran*: it contains a low vaulted apartment on the ground floor, a larger one above, and a third at the top. This tower is all that remains of the house of *Knights Hospitaliers*, established in 1171, at Paris, afterwards known as the *Chevaliers de Malte*. In the adjoining *Cour de la Vacherie*, the antiquarian visitor will find, in the far corner to the right, some curious remains of a chapel, of very early date, now converted into a store-house for carriages, etc.

The COLLÉGE ROYAL DE FRANCE was founded in 1529, by Francis I., at the solicitation of Parvi, his preacher, and the

celebrated Budæus. Professorships have since been founded in it by most of the sovereigns of this country, and, previous to the middle of the 16th century, 400 or 500 students regularly attended the lectures of this college. The wars and contagious disorders that afflicted Paris at the end of that century drove away the scholars and professors; but Henry IV., at the end of his reign, formed the project of erecting a new college, and had those of Treguier, Léon, and Cambrai, pulled down to make room for it. This intention, frustrated by his death, was partially carried into execution by Louis XIII.; it was again suspended till 1774, when the college was entirely rebuilt by Chalgrin. It consists of a spacious court, surrounded on three side by buildings. An arch, crowned by a pediment ornamented with sculpture, is the only decoration of the entrance. On the ground floor are the lecture-rooms, which are large and commodious; on the upper floors are the apartments of three of the professors and other officials. Some very extensive additions have been lately made, and extend to the rue St. Jacques, furnishing much additional and splendid accommodation, and increasing the college to nearly double its original size. A prospectus of the numerous lectures delivered here may be had at the college. (See page 79.) Strangers are admitted without difficulty.

The visitor, on proceeding into the rue St. Jacques, will find, at No. 115, the *École Normale* (see p. 80, 85.), the buildings of which look dilapidated, and will soon be demolished.

A little higher up in the same street, at No. 123, is the

Collége Royal de Louis le Grand.—This was formerly the *Collége de Clermont*, founded in 1560, by Guillaume Duprat, bishop of Clermont. The first stone of the chapel was laid by Henry III., in 1582. The Jesuits bought it in 1563, and modified the institution according to the spirit of their order. This society being expelled from France in 1594, the college was abandoned, and, when recalled in 1604, they were forbidden to reopen it, or to give instruction. It was not till 1618 that they obtained this indulgence, when, delivered from all restrictions, they determined to rebuild their college. The first stone was laid on the 1st of August, 1628, and it was erected after the designs of Augustin Guillain. Louis XIV., who was much attached to the Jesuits, having, on a public occasion, called this college his own, the society immediately gave it the name which it now bears. The Jesuits being driven a second time from France in 1763, the members of the Collége de Lisieux removed into this building. In 1792, this college, organised

under a new form, received the name of *Collége de l'Égalité*: in 1800, that of *Prytanée Français;* in 1804, that of *Lycée Impérial;* and in 1814, it resumed its former name of *Collége de Louis le Grand.* It contains a large library and a good collection of philosophical instruments. (1) (See page 81.)

Behind this college, in the rue de Reims, at the corner of the rue des Chollets, is a gateway and building of the time of Francis I., probably forming part of what was once the Collége des Chollets; and near it, at the corner of the rue des Sept Voies, stood the famous ecclesiastical *Collége de Montaigne*, the buildings of which, after serving for many years as a military prison, were recently demolished.

The ÉCOLE DE DROIT stands in front of the *Panthéon*, and was erected by Soufflot, in 1771. The entrance is ornamented with four Ionic columns, crowned by a pediment; and the interior of the building possesses some commodious lecture-rooms. The first establishment of regular schools of law in France dates from 1384, and the re-organization of the Faculty of Paris took place in 1762, by order of Louis XV. For a list of the numerous gratuitous lectures delivered here, see page 76, the hours, etc., of which varying, reference must be made to the printed lists affixed to the doors of the lecture-rooms.

A building of the same style of architecture is to be erected on the opposite side of the Place du Panthéon, and is to serve as the mairie of the arrondissement.

Without stopping to examine the Pantheon, the stranger had better pass on to

The COLLÉGE ROYAL DE HENRI IV., which is established in part of the church and other buildings of the celebrated abbey of Ste. Geneviève. The western side is of the 14th century; the upper part of the tower is of the 16th, and the side towards the rue Clovis (so called because the lower portion of the tower is said to have been built in his reign) was erected as late as 1825. This institution was called Lycée Napoléon in 1802, and assumed its present name in 1814. The young princes of the reigning family in France were brought up at this college. (See page 81.)

BIBLIOTHÈQUE DE STE. GENEVIÈVE, Place du Panthéon.—When the Cardinal de Larochefoucauld established in the abbey of Ste. Geneviève, in 1724, the regular canons of St. Vincent de Senlis, the community had no library. Shortly after, the Fathers Fronteau and Lallemant formed a collection of about 10,000 vols.,

(1) A new hall, for exercises and examinations, has lately been added to this college.

which was afterwards augmented by Father Dumoulinet, who purchased several collections, including that of the learned Pieresc. In 1710, Letellier, archbishop of Reims, bequeathed his rich and valuable collection to the abbey of Ste. Geneviève. The library is at present temporarily located in the buildings of the ancient Collége de Montaigne, and contains about 250,000 printed and 3000 MS. volumes. Several objects of curiosity will be found in the rooms. Belonging to this library is a series of portraits of the sovereigns of France, from Philippe le Hardi to Louis XV., and also one of Mary Queen of Scots. It is open daily from 10 to 3, and from 7 to 10 in the evening, except on Sundays and festivals, and, during the vacation, September 1 to October 15.

Immediately opposite to this college is

St. Étienne du Mont, parish chuch of the 12th arrondissement.—This church was originally a chapel for the vassals of the abbey of Ste. Geneviève, and stood within its walls; but after the city walls had been extended by Philip Augustus, it was made parochial. The abbot was so jealous of the interference of the Bishop of Paris, that the entrance to this church still continued to be through that of Ste. Geneviève, and remained so till the 17th century. The original date of the building is said to be 1121; but no vestiges of this early erection are to be found. On being made parochial in 1222 it was enlarged; and a curious square tower and circular turret, detached from and standing behind the church, are probably of that date; these have lately been restored by M. Gobbe. The church was much enlarged in 1491, and the choir increased in length in 1517. In 1537, both choir and nave were nearly rebuilt, and, in 1605, some adjoining *charniers*, now used for the catechumens' rooms, were added. The first stone of the portal was laid in 1610 by Queen Marguerite de Valois, and a tablet over the church-door remained till the Revolution, bearing an inscription to that effect. In 1624 the upper storey of the tower was built, and the church was finally dedicated, and a new high altar raised, in 1626. The oldest portions of the existing edifice are the lower storeys of the tower and the northern aisle of the choir, which are not later than 1491. The other parts are nearly all, except the western front, of the date 1537. The church is cruciform. The eastern end is octagonal, and an aisle, with chapels in each arcade, goes round the whole. The tower stands over part of the northern aisle of the nave, and small turrets are built at the north-west and north-east corners of the church. A mixture of incongruous styles of architecture

may be observed throughout this edifice. The windows retain the wide tracery, while the mouldings, capitals, and ornaments are of the modern Italian style. The principal architectural peculiarity of the interior is the great height of the aisle relatively to the rest of the building; which is on a level with the imposts supporting the vaulting-ribs of the nave and choir. Columns with classic capitals form the piers of the nave and choir; and in the vaulting spaces of the lateral walls, over the circular arches springing from the central columns, are small clerestory windows. The aisles have lofty clerestory windows, filled for the most part with good stained glass, said to be by Pinaigrier. The tracery of the windows of the north aisle of the choir is peculiarly good. From the middle of each column, all round the church, excepting the large spaces at the entrance of the transepts, circular arches are thrown from one to the other, supporting a very narrow gallery and balustrade. The choir is separated from the nave by a magnificent and elaborate screen, consisting of a low elliptical arch, formerly divided by mullions and tracery; two spiral staircases, of exquisite beauty and lightness, wind round the pillars at the entrance, and two finely-wrought door-ways, crowned with figures, separate the aisles. The balustrades of the staircases are particularly remarkable for their rich scroll-work. The vaulting of the cross is ornamented with a pendent key-stone 12 feet deep, supported by iron work in the middle, and is most elaborately groined. This church is rich in pictures, and other objects of curiosity. In the first chapel, on entering at the western doorway, to the right hand, is a beautiful Holy Family. The next contains a curious picture of the Holy Family, and a good one of the school of Lesueur, representing the Martyrdom of St. Stephen. A Resurrection in the third chapel is to be noticed; in the fourth is a curious stained glass window; and, in the 5th, a Crucifixion, with Louis XIII. and St. Louis introduced at the foot of the cross. In this chapel is a remarkable entombment of Christ in stone. In the chapel of the *Sacré Cœur* the Adoration is the subject of a good picture. A fine painting of St. Bernard, and one of the Death of St. Louis, occupy the first chapel in the south aisle of the choir. On the wall, between this chapel and that of Ste. Geneviève, is an epitaph on Racine, written by Boileau, and one to Pascal, who was buried in this church. The last-named chapel contains a tomb, supposed from an inscription near it, to be the original depository of the body of the Saint, but which from its mouldings must be of the 13th century. Over the entrance is a large and fine picture,

representing, according to report, Anne of Austria, attended by the Parlement, imploring Ste. Geneviève, who makes intercession for the life of Louis XIII. It is said to be by De Troy, and to have been painted soon after 1709: most probably, however, it is by Largillière, and represents the Genius of France with the Parlement interceding with Ste. Geneviève for the cessation of a famine which then raged. In the northern aisle of the choir is the pendant to this picture, one of equal dimensions, by Largillière, painted in 1696, and representing the Prévôt des Marchands and the city officers in full costume, with a great number of spectators, among whom are Largillière himself and the poet Santeuil, praying to Ste. Geneviève. They are said to be both votive pictures, offered by the city of Paris, and are worthy of a careful inspection. In the apsidal aisle of the choir is a fine Martyrdom of St. Stephen, by Lebrun, one of the best productions of that master; and a Preaching of St. Stephen, by Abel de Pujol. Farther on, in the chapel of the Virgin, are some fine frescos, painted by M. Caminade. Over the high altar will be observed the reliquary of Ste. Geneviève; and from this part of the church the fine organ will be seen to advantage. In two chapels of the north aisle of the choir are pictures of St. François Xavier, and one of Ste. Augustine, crowned with thorns; and in a chapel of the north aisle of the nave is a good picture of the Guardian Angel, of the school of Mignard. The pulpit of this church should be noticed; it is supported by a figure of Sampson, is ornamented with beautifully-carved statuettes, and is surmounted by a rich canopy. On the festival of Ste. Geneviève pilgrimages are made to this church, and it is celebrated in Paris for the ceremonies that take place in it. Besides Pascal, Tournefort the botanist, Lesueur the painter, P. Perrault, Lemaître, and the Abbé de Sacy, were interred here This church, from the rich effect produced by its architecture, its pictures, and its other ornaments, is one of the most interesting of the capital. The interior is a favourite subject with French artists of the present day, the general effect being, in spite of all incongruities of architecture, strikingly fine.

The rue de Clovis leads from hence into the rue des Fossés St. Victor. Here, at No. 25, was the

Collége des Écossais.—This seminary, now merged in the Collége des Irlandais, was at first situated in the rue des Amandiers, but was afterwards established in the present building, finished in 1665. It was originally founded by David bishop of Moray, in Scotland, in 1325; and again, by James Beatoun, or

de Bethune, Archbishop of Glasgow, in 1603. A black marble slab, on the east side of the chapel door, records these facts, in a Latin inscription, surmounted by the armorial bearings of the two founders. The college was rebuilt by Robert Barclay in 1665; its chapel, which was erected in 1672, and dedicated to the Virgin Mary, has not lately been applied to its original purpose. It contains some monuments of historical interest, and ought not to be neglected by the English visitor. The most remarkable is the monument of the unfortunate James II., erected to his memory by his faithful friend and the constant companion of his exile, James, Duke of Perth, governor of his son, called James III., the Pretender. On the top of the monument was formerly an urn of bronze gilt, containing the brain of the king, who died at St. Germain en Laye, the 16th of September, 1701. This monument, in black and white marble, was executed by Louis Garnier, in 1703, and bears a long Latin inscription. When the Irish college was made the *chef-lieu* of the British colleges, this monument was transported there, where it remained some years; but is now restored to its original place. In front of it is a slab, over the heart of the Queen; another over the entrails of Louisa Maria, second daughter of the king; and on one side, another over the heart of Mary Gordon, of Huntly, Duchess of Perth. Monumental tablets and inscriptions exist here in memory of James Drummond, Duke of Perth, who died in 1720, and of the next Duke of the same name, who died in 1726; of John Caryl, Baron Dunford; Frances Jennings, Duchess of Tyrconnel; Sir Patrick Monteth, of Salmonet; Sir Marian O'Conoly; Dr. Andrew Hay; Dr. Lewis Innes, confessor to James II.; and Dr. Robert Barclay. This and the two other British colleges were suppressed at the Revolution, and the property belonging to them was sequestrated. The government of Napoleon embodied all the British colleges of Paris in one establishment, under the authority of the Minister of the Interior, and gave them the Irish college, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Colléges Britanniques.* Upon the Restoration, the former president of the colleges, and the other English Catholic clergy, claimed their property, which was restored to the Irish college, but that of the Scotch and English colleges was left in the hands of an administrator appointed by the government, and still remains under the control of the Minister of Public Instruction. The present administrator is Dr. Gillis, bishop of Limyra. The valuable manuscripts of James II., which, as mentioned in the inscription on his monument, were confided to

is seminary, unfortunately disappeared during the Revolution; but the library still exists. The house is let to the master of an institution, but is not of any architectural interest. Over the door is inscribed—*Collège des Écossais*.

Next door to this college is the convent of English Augustin nuns, which was the only religious house in Paris that was not disturbed during the Revolution. It is a plain building, with a small chapel, containing some English monuments. The ladies of this convent are occupied with the education of their young countrywomen.

At No. 37, is a building of the same date and style as the Collége des Écossais, which was formerly a religious house belonging to the Pères de la Doctrine.

Proceeding along the rue de Fourcy, the stranger will arrive at the rue des Irlandais, leading on the left to No. 3, the

Collége des Irlandais.—This is a handsome and commodious building, forming three sides of a spacious quadrangle planted with trees. On the ground-floor of the right wing is the chapel, distinguished by its simple neatness. It was built after the designs of Bellanger, in 1780, and is dedicated to the Virgin, who stands in marble over the altar. To the right of the Virgin, on entering the chapel, is a painting of St. Patrick, and on the left one of St. Bridget, patroness of the Irish. In a vault beneath repose the ashes of several distinguished Irish. Above the chapel is the library, containing a large collection of works, principally theological. It is said that James II. bequeathed his intestines to this college, but no monument remains to indicate the spot where they were deposited. This institution, which was re-established by the French government, consists of an administrator, a prefect of study, a bursar, four professors of morals and of dogmatic theology, of philosophy, of classics, a physician, and about 100 students. It is devoted to the education of young Irishmen, for the Catholic church, of whom about 25 priests graduate annually. A great number of bursarships belong to this college, which, by the exertions of the principal, Dr. M'Sweeny, and the reputation of its learned professors, is in a very flourishing condition. The dress and rules of the college are much the same as those of the English universities, and the institution itself offers much interest to the British visitor.

Near to the above was the

Collége des Anglais, 22, rue des Postes.—This seminary was established by letters-patent granted by Louis XIV., in 1684, which authorised Catholics, who could not be educated for

the ministry in England, to live in an ecclesiastical community. This house was suppressed in 1792, and is now rented for secular purposes.

Adjoining to it, in the same street, at No. 26, is the

Séminaire du St. Esprit.—The building was erected in 1769 for a seminary, which was suppressed in 1792, and restored in 1815. It presents nothing remarkable, except a fine bas-relief above the pediment of the church, representing a missionary preaching. (See page 99.)

The stranger may now return to

The Panthéon, formerly the church of Ste. Geneviève, but which has three times changed its name.—Clovis, at the solicitation of his queen and Ste. Geneviève, founded near his palace a church, dedicated to the apostles Peter and Paul. To the church a religious community was afterwards attached, and in process of time the house became a celebrated abbey. Ste. Geneviève was buried, in 512, in this church, which was thenceforward dedicated to her, and she became the patron saint of Paris. The church of Ste. Geneviève having fallen into ruins, Louis XV. was induced by Mme. de Pompadour to erect one near it upon a large and magnificent scale. Designs presented by Soufflot were adopted, and, on the 6th September, 1764, the king laid the first stone. The cost of the building was defrayed by a lottery. The portico is composed of 22 fluted Corinthian columns, 60 feet in height, and 6 in diameter, which support a triangular pediment, 112 feet in breadth, by 22 in height. The pediment contains a large composition in relief, by David, representing France, surrounded by, and dispensing honours to, some of the great men that have illustrated her. On her right hand are Fénélon, Malesherbes, Mirabeau, Voltaire, Rousseau, Lafayette, Carnot, Monge, Manuel, and David, the painter. On her left are figures representing soldiers of the republican or imperial armies, with an animated figure of Napoleon in front. At the feet of France History and Liberty are seated, inscribing the names of great men, and weaving crowns to reward them. In the extreme corners of the pediment are figures of youths studying to emulate the virtues of their predecessors. This bas-relief, although ably executed in its various parts, has been criticised for the stiffness that prevails throughout. The figure of France is 14 feet in height. On the frieze beneath it is the inscription, in gold letters—

AUX GRANDS HOMMES LA PATRIE RECONNAISSANTE.

During the Restoration a radiant cross was introduced into the

tympanum, and the inscription ran thus:—

D. O. M. sub invoc. S. Genovefæ. Lud. XV. dicavit. Lud XVIII. restituit.

Under the portico are bas-reliefs, representing Genius, Science, Art, Fortitude, etc. From the centre of the edifice rises the great dome, springing from a circular gallery surrounded by 32 Corinthian columns; above is a lantern, formerly terminated by a gilded ball and cross, but which will be surmounted by a bronze statue of Immortality, by Cortot, 17 feet high; in her left hand a pen to record magnanimous actions, in her right a crown of glory to reward them. The total height of the edifice, from the pavement to the top of the dome, is 282 feet, and the number of steps up to the highest gallery of the cupola is 475. The number of columns in the interior is 130; in and about the entire edifice, 258. The construction of three stone vaultings one over the other, each independent, is a curious feature of this edifice, and, from the lightness and elegance with which they are built, cannot fail to attract the attention of the scientific visitor. The plan of the church approximates to a Greek cross, 288 feet in length by 252 transverse; the external walls of the limbs are perfectly plain, with the exception of a frieze and cornice. Within, on each side of the limbs, is a gallery and colonnade, giving to each the appearance of a nave with aisles. Above the cornice of the colonnade, supported by Corinthian columns, which are fluted, and, with their entablature, are of the richest style of decoration, a gallery and semicircular windows are placed, throwing a strong light into all parts of the building. The breadth of each nave is 88 feet. The general effect of the interior is much marred from the adoption of the Greek cross, which scarcely admits of the dome coming into view. The vaulted ceilings are richly sculptured, and are 80 feet from the pavement. The dome, 62 feet in diameter at the gallery, and rising over the centre of the cross, was originally sustained within by arcaded supports, which, from the imperfect manner of their erection, threatened, soon after being finished, to bring down the superstructure; they were therefore replaced by solid piles of masonry. On these piers are placed bronze tablets engraved with the names of those who fell in the Revolution of 1830, in gold letters. The painting of the dome is by Gros, who received 100,000 fr. for its execution, and was created a baron on the occasion of Charles X. visiting the church. It is a fine composition, extending over a superficies of 3,256 square feet. Upon the lower part are four groups, connected by figures of angels and other emblems, each of which represents a mon-

arch of France, who, by the lustre of his reign or the influence of his age, formed an epoch in the history of the country. Clovis, Charlemagne, St. Louis, and Louis XVIII., are the monarchs so designated; they render homage to Ste. Geneviève, who descends towards them on clouds. In the heavenly regions are seen Louis XVI., Marie Antoinette, Louis XVII., and Madame Elizabeth. A glory at the loftiest point indicates the presence of the Deity. The pendentives of the dome are covered with allegorical paintings by Gérard, representing Glory embracing Napoleon, France, Justice, and Death. During the Revolution, the walls of the interior of the church were ornamented with bas-reliefs relating to philosophical subjects; in 1826, these were replaced by attributes of Catholic worship. Three statues have lately been placed in the church, that of Ste. Geneviève at the extremity opposite the porch; of Righteousness in the southern transept, and of Charity in the northern. The pavement of the church is formed of stone and marble interposed; under the dome it is entirely of marble, with a fine circular mosaic, the exact span (33 feet), of the upper dome. Underneath the church is an immense series of vaults, the entrance to which is at the east end. Those towards the east are lighted from the ground, and the vaulted roofs are supported by Tuscan columns. In those under the western nave' monuments and funereal urns are arranged somewhat after the fashion of the Roman tombs at Pompeii. In the centre are two concentric circular passages, where a loud echo repeats the smallest sound. Within these vaults are deposited, in temporary wooden sarcophagi, the remains of Voltaire and Rousseau, (1) with a fine marble statue of the former by Houdon. Among the notabilities buried here are the illustrious mathematician, Lagrange; Bougainville, the circumnavigator; the Dutch admiral, De Winter, Soufflot, the architect of the church; Marshal Lannes, Duke de Montebello, etc. Mirabeau was interred here, with great pomp, in 1791. The celebrated apotheoses of Voltaire and Rousseau took place the same year. Marat was buried here; but his remains, as well as those of Mirabeau, were afterwards *depantheonized* by order of the National Government. Two large bronze candelebra have lately been placed at the extremity of the rails on the western side of the outer area of the church; and much has lately been done to isolate the building, and improve its situation. The visitor is strongly recommended not

(1) On the tomb of Rousseau is seen a hand grasping the *torch of Truth*, so say his admirers; to others it may seem that of the moral and political incendiary.

only to visit the vaults, but also to ascend the dome; which, being the most elevated building in the capital, affords a magnificent view. Strangers are readily admitted; a small gratuity is expected by the persons who show the edifice.

On the south side of the Place du Panthéon the municipality are constructing a reservoir, to receive the water from the artesian well at Grenelle, for the use of the faubourg St. Marceau.

The stranger will do well to proceed hence to

St. Jacques du Haut Pas, 252, rue St. Jacques, second district church of 12th arrondissement.—On the site of this church a chapel, dependent on the hospital du Haut Pas, existed in the 14th century. The present structure was commenced in 1630; the first stone being laid by Gaston of Orleans, brother of Louis XIII. When the choir was built, the works were suspended, but were resumed in 1675, by the munificence of Anne de Bourbon, Duchesse de Longueville, and terminated in 1684. The architecture of this church is not remarkable. The plan is slightly cruciform: the western end, at which the altar is situated, is circular, and a single aisle runs round both the nave and choir. The different dates of the building are easily perceptible in the choir and aisles. None of the pictures contained in the church are very remarkable; but in a chapel in the northern aisle of the nave are four very fine paintings of the fathers of the Latin church, St. Jerome, St. Ambroise, St. Augustin, and St. Gregory. Nothing is known of the history of these paintings, or how they came into possession of the church; they are probably by Moise Valentin. Cassini, the astronomer, was buried here, as well as the learned La Hire Cochin, rector of the parish, and founder of the hospital, etc.

Next door to this church is the

Institution Royale des Sourds-Muets.—For this institution France is indebted to the celebrated Abbé de l'Épée, who, without patronage, and with a fortune not exceeding £500 a-year, undertook to maintain and bring up at his own expense more than 40 deaf and dumb pupils, whom he instructed to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée was first brought into notice by the Emperor Joseph II. on his visit to the French capital in 1777. His sister, Queen Marie Antoinette, soon after visited the school, and the institution was ordered to be transferred by Government to a convent of Celestins, which had been suppressed. This, however, was not carried into effect till 1785. The Abbé de l'Épée, dying in 1790, was succeeded by the Abbé Sicard, who

improved the system of instruction. During the Revolution this institution was transferred to the buildings of the Séminaire de St. Magloire, rue St. Jacques, where it still continues. The number of gratuitous pupils is 80; besides 10 admitted to half-pensions, and 10 to three-quarter pensions. The number of boarders is unlimited. To be admitted gratuitously into the institution, the child must be full 10 years old, and not exceed 15, and must present a certificate from the authorities of his or her parish, of age, baptism, vaccination, being really deaf and dumb, and without the means of paying for education. The boys and girls are in different schools, where they remain six years, and are taught reading, writing, arithmetic, drawing, engraving, or some trade. The terms for boarders are 900 fr. a-year. From 90,000 fr. to 100,000 fr. are annually voted by the Chambers for the support of this institution. The days of admission are Mondays, Wednesdays, and Fridays, from 2 to 5.

Nearly opposite St. Jacques du Haut Pas is the *Convent of the Dames de la Visitation*, now used by the *Sœurs de St. Michel*. On the same side of the street were the convents of the *Ursulines* and the *Feuillantines;* and between the latter and the *Convent of the Val de Grâce* was a house of *English Benedictines*, where part of the remains of James II. was buried, after bequeathing his head, heart, and intestines to the British Colleges. (1) It is now used as a school.

In the rue d'Enfer, at No. 67, will be found the *Couvent des Dames Carmélites*, where Mademoiselle de la Vallière, the beautiful mistress of Louis XIV., took the veil in 1675, as *Sœur Louise de la Miséricorde*.

The rue d'Enfer will lead to

L'Observatoire.—Upon the establishment of the Academy of Sciences in the reign of Louis XIV., Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished in 1672. When the building was already far advanced, John Dominic de Cassini, the astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted to its purpose, that, at his suggestion, several alterations were made, which, however, did not render it suitable for taking accurate observations. The principal pile forms a parallelogram of 90 feet by 82, to which

(1) Part of the remains of James II. were found some years ago at St. Germain, where he died, and a handsome tomb was erected over them in the church of that place, by the munificence of George IV. It was the fashion in those days to have different places of interment for different parts of the body of distinguished persons.

ave been added on the south two lateral octagonal towers. n the north front is a projection of 24 feet, forming the entrance. 'he platform on the top is 85 feet from the ground. The whole uilding is of stone, neither wood nor iron having been used. 'he principal part of this edifice being found useless, a low uilding has been erected on the east, in which nearly all the bservations are made. This is so placed that two sides are arallel, and two perpendicular, to a meridian line traced on he floor of a room on the second storey, from which French stronomers count their longitude; its direction is marked by n obelisk at Montmartre, distant nearly three English miles nd a half from the Observatory. On this line, between Dunkirk and Barcelona, the observations were made for determining the length of the arch of the terrestrial meridian between the equator and pole, now fixed at 5,130,740 toises. (1) The line of the southern front is taken as the latitude of Paris. This Observatory is the centre from whence have diverged the several trigonometrical calculations for forming the map of France, known as *la Carte de Cassini*, or *de l'Observatoire*, n 182 sheets. Underneath the building are some subterranean chambers, now no longer used, which were originally constructed for making astronomical observations, by means of openings through the roof of the edifice, for experiments on gravitation, etc. On the first floor is a telescope 22 feet in length, and 22 inches in diameter, not now used; there is also an achromatic telescope of large dimensions. The collection of modern telescopes and astronomical instruments of all kinds attached to this institution is exceedingly good. On the second floor is a spacious room, containing globes, various magnetic instruments, the meridian line upon the floor, and the marble statue of Cassini, who died in 1712, aged 87. Upon the floor of another room is a map of the world, engraved by Chazelles and Sedileau. Upon the roof of this edifice, which is formed of thick stones, is an anemometer, which indicates the direction of the wind, upon a dial in one of the rooms. There are also here two pluviameters, for ascertaining the quantity of rain which falls at Paris during the year. A well-selected library, for the use of the professors and observers, is attached to the establishment, which owes much to the munificence of the Duke d'Angoulême. The building on the east is entered from the first floor of the principal structure. It contains various instruments, and among others a transit instrument. The roof of

(1) The ten-millionth part of this length has been adopted for the *mètre*, or standard linear measure in France.

this small building, and of the cupola of the upper platform, open in various parts, by means of simple mechanical arrangements; and observations are made here, every night, when the weather permits. The *Bureau des Longitudes*, consisting of two geometricians, four astronomers, two navigators, one geographer, with assistants, etc., holds its sittings here on Tuesdays, at 3 o'clock, and presents annually to the king the "*Annuaire*" and "*Connaissance des Temps*," which are then published. The Observatory is now surrounded by a terrace, according to the original plan of Perrault, and the outer court enclosed by palisades and pavilions. Two low wings have lately been added to the main building; in that to the left is an amphitheatre for 800 persons, where M. Arago gives his popular lectures on astronomy every year. For permission to visit the Observatory application must be made to M. Babinet, secretary, at the Observatory. A wide avenue, planted with trees, extends in a straight line to the railing of the garden of the Luxembourg, and thence to the centre of the palace.

On the space between the garden of the Luxembourg and that of the Observatory, against the wall to the east, the unfortunate Marshal Ney was shot in December, 1815.

Close to the Observatory is the

HOSPICES DES ENFANTS TROUVÉS ET DES ORPHELINS, 74, rue d'Enfer, which was founded by St. Vincent de Paule, in 1638, and through whose benevolent exertions it was improved and augmented at several periods between that time and 1648. This establishment was first situated near the Porte St. Victor, and afterwards at Bicêtre; but was removed from the latter place soon after 1648, to the Convent of St. Lazare.—In 1667, on a decree of the Parlement, the managers of the institution erected the *Hospice des Orphelins* in the Faubourg St. Antoine, and placed the Enfans Trouvés at the corner of the Parvis Notre Dame. At the Revolution, the latter were removed to their present house, formerly the Convent of the Prêtres de l'Oratoire. At the same time the ancient abbey of Port Royal, in the rue de la Bourbe, and in the immediate neighbourhood, was appropriated to the same purposes. The latter is now a lying-in hospital, and the former only is appropriated to children. For a child to be received at this hospital it is necessary that a certificate of the abandonment of the child should be produced, signed by a commissary of police. (1) This officer cannot refuse

(1) Formerly the greatest facilities existed with regard to the admission of children into this hospital, and into similar institutions throughout France; but it was found that this circumstance had produced a hurtful

to give such a certificate on being applied to; but it is his duty to admonish the mother or party abandoning the child, and to

effect on the national character, and had been made a bad use of. A box, called a *tour*, may still be seen in the wall near the gate of this hospital (and this was also the rule in all French foundling hospitals), which worked on a pivot, and, on a bell being rung, was turned round by the persons inside to receive any child that might be put within it. As soon as the infant was deposited in this box, it was again turned round, and the mother or party depositing the child was never again allowed to see it without formally recognizing it, and withdrawing it from the hospital. No questions of any kind used to be asked on the occasion of the deposit being made; no one was seen, and the whole was conducted as clandestinely as possible. Declarations of the child's name or quality, which used sometimes to be made on paper, and either attached to the infant or delivered at the bureau of the hospital, were carefully kept, and it was always possible to effect the recognition of a child after any lapse of time. These regulations prevented infanticide in a great many cases, but they by no means hindered the frequent recurrence of that crime, and, on the other hand, they acted as a direct encouragement to the increase of illegitimate children. Parents, too, although married, made use of these institutions as a means of getting rid of their offspring, until these abuses became serious topics of complaint at almost all the councils-general of departments. Another misuse of the institution existed. All children that were not affected by sickness were put out to nurse, either in the capital or the towns where the hospitals existed, but generally in the country, and mothers who had thus abandoned their offspring used to present themselves as nurses at the hospitals, where they ran the chance of receiving their own children back again as public nurslings, or else did so receive them by the indulgent connivance of the administrators; thus they received pay from the state for the support of their own children, and kept them at home, after having done little more than go through the formality of depositing them in the *tour*. The capital, too, from its central position, received a great number of foundlings from the country, with the support of which the municipality was, therefore, unjustly burthened; and the same circumstances operated very prejudicially in other parts of France. Notwithstanding all the care taken of the infants, the mortality amongst those brought up by strange nurses is far greater that what usually occurs among infants brought up at home, and thus an indirect species of infanticide was encouraged, under an appearance of charity. The result of these circumstances has been the adoption of a new method of admission, the partial suppression of the *tours*, and improved regulations with regard to the nurses, by which fraud is greatly checked. The new regulations came into force in Paris in 1837, and have hitherto been attended with satisfactory results. An increase of infanticides, which it is hoped will not continue, has, however, taken place, as the average of foundlings exposed annually at the Morgue previous to the new regulations was 21, whereas since then the number has been 40, not including those taken to the cemeteries instead of to the Morgue.

procure for them assistance from the hospital fund, in case of their consenting to retain and support the child themselves. Every encouragement is given to those who relinquish the idea of abandoning their offspring, and consent to support them at home. Of the children received in the hospital, those that are healthy are put out to nurse in the country, those that are sickly are retained at the hospital as long as requisite. Nurses from the country, of good character, arrive daily at the hospital in search of employment of this nature, and receive from 4 fr. to 8 fr. a-month for each child, according to its age. They are kept here a few days, and leave after their charges are assigned to them; care being taken to assign the children to nurses living as far as possible from their birth-places. After two years of age, if their health admits of it, they are transferred to the orphan department. It appears, by an official return, that the numbers of children received during 13 years in the Foundling Hospital of Paris have been as follows:—1830, 5238; 1831 5667; 1832, 4982; 1833, 4803; 1834, 4941; 1835, 4877; 1836, 4792; 1837, 4644; 1838, 3037; 1839, 3182; 1840, 3360; 1841. 3471; 1842, 3740. Out of the number for 1842, 199 are believed to have been legitimate, and 3541 illegitimate. They were all newly born, with the exception of 710. During 1842 there were also returned to the hospital from the nurses 62 children, and 45 were restored to their mothers. The number of deaths was 1157, about 1 in 3⅓. The number of children in the hospital itself is generally about 100. The number placed out at nurse in the country by the institution was about 13,232. The total expense of this institution for 1842 was—internal service of the hospital, 229,969 fr.; external ditto 1,390,925 fr.—The physician to the institution is Dr. Baron. Surgeons, Drs. Auvity, Thevenot de St. Blaise. The internal arrangements of this hospital are very admirable. The children are first placed in a general reception-room, called *La Crêche,* where they are visited in the morning by the medical attendants, and assigned to the different infirmaries. These are four in number: for medical cases; for surgical cases; for measles; and for ophthalmic cases. In each of these rooms, as well as in the *Crêche,* cradles are placed round the walls in rows, and several nurses are constantly employed in attending to them. An inclined bed is placed in front of the fire, on which the children who require it are laid, and small chairs are ranged in a warm corner, in which children of sufficient age and strength sit during part of the day. The utmost cleanliness prevails, and every thing is conducted with the greatest care and vigilance.

In the same building is the *Hospices des Orphelins*, originally founded in 1669 for orphan girls, but, in 1809, opened to orphan boys also. Children, whose parents are dead, or whose parents certify that they have not the means of supporting them, are received from the ages of two to fourteen, by order of the Prefect of the Seine. Poor persons falling ill, and being obliged to go to an hospital, may send their children until they are themselves cured and able to return to their occupations. Persons condemned to imprisonment have the same facility. They are all educated in reading, writing, and arithmetic, and are placed out in trades, when the period of their residence is expired. The treatment they experience is one of great care and kindness, and the institution has been very successful in producing useful members of society. As soon as children fall ill in this hospice they are transferred to the *Hôpital des Enfans Malades*.

Both this and the preceding establishment are under the especial superintendence of the *Sœurs de St. Vincent de Paule*, or *Sœurs de Charité*, and it is impossible to speak in too high terms of the intelligent unwearying tenderness and benevolence which they display in the exercise of their functions. Great praise is also due to the administrators. Admission is readily granted to strangers desirous of visiting both these institutions, on application at the bureau, and great attention is paid in pointing out all objects worthy of notice.

A little beyond is the

INFIRMERIE DE MARIE THÉRÈSE, 86, rue d'Enfer.—This hospital, founded by the Viscountess de Chateaubriand, in 1819, derives its name from the Duchess d'Angoulême, who became its protectress. The persons received here are sick ecclesiastics, and sick or infirm ladies, natives or foreigners. The house contains 50 beds, but the institution being destined for persons who have moved in respectable society, the furniture, linen, food, etc., are greatly superior to what are generally found in hospitals. Physicians, Cayol, Harvey, and Carpentier. The inmates are attended by the *Sœurs de St. Vincent de Paule*. The infirmary is supported by voluntary contributions, and the sale of chocolate, syrups, etc., of excellent quality.

At the extremity of the rue St Jacques is the *Barrière d'Arcueil*, or *de St. Jacques*, immediately within which the GUILLOTINE is erected whenever an execution takes place. This spot was selected as being removed from the busy parts of the capital, which circumstance, added to the early hour at which executions generally take place, tends to diminish the throng

that would otherwise be attracted by the spectacle. Persons curious of inspecting the guillotine, without witnessing an execution, may do so by writing to M. Henri, 31, rue des Marais, faubourg du Temple, stating their wish and the time that may suit them. M. Henri will then take care to have them shown the fatal machine, and to have explained its mode of operation. The fee required is 20 fr., but the party may consist of any number of persons.

Outside the Barrière d'Enfer, Route d'Orléans, No. 15, is the

MAISON DE RETRAITE, OR HOSPICE DE LAROCHEFOUCAULD.—This house, which is now devoted to the reception of old servants of the hospitals, and other aged and infirm persons, was originally established by the Frères de la Charité, under the title of *Maison Royale de Santé*, for 12 soldiers, and the same number of ecclesiastics. The buildings were erected after the designs of Antoine, and in 1802 were devoted to their present purpose. Persons who are 60 years of age and upwards pay 200 fr. a-year, and those that are infirm, 250 fr. Infirm persons, of small fortune, upwards of 20 years of age, may treat for admission by paying down a sum according to their age, etc., which gradually rises from 700 fr. to 3600 fr. The number of beds is 213. The house furnishes food, fire, medicines, etc. Dr. Baffos, and the *Sœurs de Charité*, attend this institution, which may be visited by applying to the porter.

Near this place are the

CATACOMBS.—These immense receptacles for the bones of the dead were devoted to that purpose in 1784, when the Council of State issued a decree for clearing the cemetery of the Innocents, and for removing its contents, as well as those of other cemeteries, into the quarries that had existed from a remote period beneath the southern part of Paris, and by which the Observatory, the Luxembourg, the Odéon, the Val de Grâce, the Panthéon, the rues de la Harpe, de St. Jacques, de Tournon, de Vaugirard, and several other streets, are completely undermined. (1) Some excavations having taken place, a special com-

(1) The ascertained extent of the quarries under the surface of Paris is 674,800 mètres, or about 200 acres:—viz. under the public roads or streets, 182,850, and under the other parts of the city, 491,950; but it is probable that they extend much further. Judging by variations of the surface, by the fissures which have taken place, and by those which are still occasionally occurring, it may be presumed that these excavations run in galleries under one-sixth of the capital. The quarters under which the principal portion of them lie are the faubourgs St. Marcel, St. Jacques, St. Germain, and Chaillot. The quantity of stone which

mission was appointed to direct such works as might be required. Engineers and workmen were immediately employed to examine the whole of the quarries, and prop the streets, roads, churches, palaces, and buildings of all kinds, which were in danger of being engulfed. The thought of converting the quarries into Catacombs originated with M. Lenoir, lieutenant-general of the police. That part of the quarries under the Plaine de Mont Souris was allotted for this purpose; a house, known by the name of *la Tombe Issoire*, or *Isouard*, (from a famous robber, who once infested that neighbourhood,) on the old road to Orleans, was purchased, with a piece of ground adjoining; and every preparation was made by sinking a shaft, propping up the cavities, and walling off various portions, for receiving the dead. The ceremony of consecrating the Catacombs was performed with great solemnity on the 7th of April, 1786, and on the same day the removal from the cemetery began. This work was always performed at night; the bones were brought in funeral cars, covered with a pall, followed by priests, chanting the service of the dead, and when they reached the Catacombs were shot down the shaft. The tombstones, monuments, etc., not claimed by the families of the deceased, were removed and arranged in a field belonging to the Tombe Issoire; some of them were very curious; and among them was the leaden coffin of Mme. de Pompadour. They were all destroyed however during the Revolution, and a *guinguette* erected on the spot. The cemeteries of St. Eustache and St. Étienne-des-Grès having been suppressed in 1787, the bones from them were removed to this general deposit, by order of the government. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The bones, when first brought to the Catacombs, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of arranging the bones was commenced under the direction of M. Hericart de Thury. Openings were made to admit air, channels formed to carry off the water, steps were constructed from the lower to the upper excavations, pillars erected to support the dangerous

they have furnished for building has been estimated at 11,000,000 cubic mètres; one-fifth of which had probably been cut into rectangular pieces, and the rest used as rough stones. All these collected into one mass would form a cube of upwards of 220 mètres square on each face, and of more than three times the height of the towers of Notre Dame. The quarries within the department of the Seine are 932 in number, producing annually materials worth 9,843,660 fr., and employing 4015 workmen.

parts of the vault, and the skulls and bones built up along the walls. The principal entrance to the Catacombs is near the Barrière d'Enfer: but for some years past admission into them has been strictly interdicted on account of the dangerous state of the roofs of the quarries, on which a considerable sum is spent annually in propping. A few persons have, as a matter of favour, been lately allowed by the prefect of police to enter; but, in general, admission may be said to be impossible. A brief description of them is subjoined, in order that a general idea may be formed of their contents. The garden of the western octroi building at the Barrière d'Enfer contains the principal entry; the staircase leading thence down to the Catacombs consists of 90 steps; at the bottom of which a series of galleries conducts to that called *Port Mahon*, from an old soldier, who worked here and amused his leisure hours, for 5 years, in carving out of the stone a plan of Port Mahon, where he had been long a prisoner. At a short distance from this spot are some enormous fragments of stone nicely balanced on a base hardly exceeding a point, and in this equilibrium they have remained for more than two centuries. About 200 yards further on is the vestibule of the Catacombs. It is of an octagonal form. On the sides of the door are two stone benches, and two pillars of the Tuscan order. Over the door is the following inscription :—*Has ultra metas requiescunt beatam spem spectantes*. The vestibule opens into a long gallery lined with bones from the floor to the roof. The arm, leg, and thigh bones are in front, closely and regularly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller bones. This gallery conducts to several rooms, resembling chapels, lined with bones variously arranged; and in the centre, or in niches of the walls, are vases and altars, some of which are formed of bones, and others are ornamented with skulls of different sizes. These chapels contain numerous inscriptions; one is called the *Tombeau de la Révolution*, another the *Tombeau des Victimes*, and enclose the bodies of those who perished either in the early period of the Revolution, or in the massacres of the 2d and 3d September. On a large stone pillar is the inscription *Memento, quia pulvis es;* and in another are sentences taken from the work of Thomas à Kempis, "The Imitation of Christ." Here is a fountain also in which some golden fish were put, and in which they lived but did not spawn. The spring was discovered by the workmen; the basin was made for their use, and a subterranean aqueduct carries off the water. M. Héri-

cart de Thury named it *la Source d'Oubli*, but it is now called *Fontaine de la Samaritaine*, from an inscription containing the words of Christ to the Samaritan woman. A faint mouldering smell is perceived, but not to a disgusting or dangerous degree. Two cabinets have been formed in the Catacombs by M. Héricart de Thury. One is a mineralogical collection of specimens of all the strata of the quarries; the other is a pathological assemblage of diseased bones, scientifically arranged. There is likewise a table, on which are exposed the skulls most remarkable either for their formation or the marks of disease which they bear. The album which is kept at the Catacombs contains a great many effusions of sentiment, a few of devotional feeling, and numerous contemptible and profligate witticisms. Calculations differ as to the number of bones collected in this vast charnel-house; it cannot, however, be doubted that it contains the remains of at least 3,000,000 of human beings.

Returning from hence the stranger will come to the

HÔPITAL COCHIN, 45, rue du Faubourg St. Jacques.—This institution was founded by M. Cochin, the benevolent rector of St. Jacques du Haut Pas, in 1780, and its buildings were finished in 1782. It was at first intended by the founder for his own parishioners; but patients, of the same classes as those of the Hôtel Dieu, are now received from all parts of the capital. The number of beds is 114; and the *Sœurs de Ste. Marthe* attend upon the patients. The average number of patients is 1982, and the mortality 1 in 10.7. Physicians, Drs. Blache and Briquet; surgeon, M. Michon. Strangers may visit the hospital daily.

In the rue des Capucins, 39, Faubourg St. Jacques, is the

HÔPITAL DU MIDI.—This building was erected by the Capuchin friars, and occupied as a monastery till 1784: it was then converted into an hospital for nurses and new-born infants affected with syphilitic complaints. In 1792 adults of both sexes were admitted, and it became a general venereal hospital. Subsequently it was deemed necessary to separate the sexes, and females were sent to another hospital, the Lourcine. It contains 450 beds. All the attendants are males. The annual average number of patients is 3127, and the mortality 1 in 211.81. Physician, Dr. Puche; surgeons, Messrs. Ricord and Vidal de Cassis. The clinical lectures of Dr. Ricord are very celebrated. Gratuitous advice and medicines are given to patients at their own houses. Permisson to see this hospital is to be obtained on applying to the Director, M. Bavoil. Days of admission, Wednesdays and Saturdays, at 9 o'clock.

Crossing the Faubourg St. Jacques, the visitor will find the

Maison d'Accouchement, 3, rue de la Bourbe.—This hospital, which occupies the buildings of the Abbey of Port-Royal, rendered famous by the Jesuits and Pascal, was devoted to public uses in 1796. It contains in all 514 beds, of which 370 are for patients, 50 for children, and 94 for pupils. Any woman in her eighth month of pregnancy, who declares herself to be in distress, or whose case is urgent, is admitted to this hospital without further question, on her promising to take charge of her child. They are attended in their confinement by women, or, if need be, by the surgeons of the institution; and, unless their health will not admit of it, are removed from the hospital after the expiration of nine days from their confinement. If, in spite of the promise above mentioned, a woman refuses to take charge of her child, a commissary of police is called in, who draws up the necessary declaration, and the child is sent to the Hôpital des Enfans Trouvés. If, on the contrary, a woman takes her child home, she receives a small sum of money, and is furnished with a supply of clothing. Works of different kinds are provided for the women received here. Medical students are excluded from this hospital, which is devoted to the instruction of young women educating as sage-femmes (*École pour les Élèves Sage-Femmes*). The average number of pupils is 65, some of whom are maintained at their own expense, others by different departments of France. 600 fr. a-year is charged for board and instruction. After a course of two years, the pupils are examined by a jury, composed of the professor in chief and the physicians of the hospital, a commissary of the Faculty of Medicine, and a commissary of the Council-general of Hospitals, and are allowed to practise on receiving a diploma. The number of licensed sage-femmes is about 450. Strangers are not allowed to inspect the hospital without a permission from the director, seldom granted, except to some medical man of eminence. The average number of patients received here is 4000, and the mortality nearly 1 in 16½. The number of births in 1842 were—boys, 1848, girls, 1770. The mortality was one in 13½ in boys, and one in 16 in girls. Physicians, Drs. Moreau and Gérardin; surgeons, Messrs. P. Dubois and Danyau; chief midwife, Mme. Charrier.

From hence the stranger may proceed to the

Hôpital Militaire and Church du Val de Grace, 277, rue St. Jacques.—The buildings of this hospital belonged to a convent of nuns, who were originally established at the Val Profond, near Bièvre le Chatel, three leagues from Paris, but transferred to the capital, in 1621, by Anne of Austria, consort of Louis XIII.

The community were at first lodged in the Hôtel du Petit Bourbon, in the faubourg St. Jacques; but a few years after they commenced building a convent, of which the queen laid the first stone in 1624, contributing about one-half of the expense. The queen, having been married 22 years without issue, made vows in several chapels, etc., and, among others, in that of the Val de Grâce, where she promised to build a church, if her desire to give an heir to the throne should be realised. At length, on the 6th of September, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII., the queen prepared to fulfil her vow. On the 1st of April, 1645, Louis XIV. laid the first stone of the church with great pomp. The elder Mansard furnished the plans, and superintended the execution of the building for some time, but, having lost the queen's favour, it was entrusted to Lemercier, and subsequently to Le Muet and Leduc. The exterior of this edifice does not equal the interior in architectural beauty; the curve of the dome is heavy, and the four campaniles, or little bell-turrets, that stand out from the gallery on which the dome rests, are too close to the body of the building, with which they do not harmonise. The west front is ornamented with two ranges of columns of the Corinthian and Composite orders, each covered with a pediment, and is approached by a flight of large and wide steps. The plan of the church is that of a Latin cross; in the longer section of the nave the public used to attend service, and in the other parts were chapels for the ladies of the convent. The intersection of the cross forms a circle, from whence four lofty arches open into the transepts. Above is a domed vaulting surmounted by a gallery, from which springs the cupola. The nave has an aisle on each side, where altars formerly stood. The decorations of this, as well as the other parts of the church, are Corinthian, and are executed with great precision and boldness. In the spandrils of the arches of the nave are large figures representing the Christian Virtues, and the vaulting of the ceiling presents richly-decorated compartments, filled with figures of saints. The pendentives of the lower dome contain circular compartments, in which are fine alti-rilievi of the four evangelists. The vault of the dome is admirably painted on stone by Mignard, and has been reputed as one of the finest frescos in France. Around the frieze below the gallery is an inscription in golden letters commemorative of the building of the church by Anne of Austria. The high altar is surmounted by a magnificent canopy, supported by six spiral columns of grey marble, with bases, capitals, and foliage of bronze gilt. Four angels placed

on the entablature of the columns hold censers, and from palm-branches are suspended others, with scrolls bearing inscriptions. The whole is terminated by a globe and cross. In front of the altar, and in the centre of the intersection of the cross, the letters A. L. are inlaid in the pavement, which here, as well as throughout the whole of the edifice, is formed of rich marbles. The chapels for the nuns are separated from the rest of the building by iron gratings, and in that behind the altar, which is a beautiful piece of architecture, a crimson curtain screened the superiors of the convent from the view of the congregation. In the northern arm of the cross is the entrance to a vault where the remains of the abbesses were deposited, on marble shelves. The nuns were buried underneath the nave, in a vault, the entrance to which is near the western door. A small confessional, with a strong iron grating, opens into the church near the high altar, from one of the passages behind. The foundress bequeathed her heart to this church, and a custom prevailed for some time after of depositing here the hearts of all the deceased members of the royal family. They were encased in silver, and placed in the chapel of St. Anne. Subsequently the church was converted into a depot for the *matériel* of military hospitals, and thus escaped the fury of the Revolutionists. Under Napoleon the convent became an hospital for soldiers. In 1826, the church was repaired, and restored to divine worship. The associations connected with this place are interesting from the fact that it was once the fashionable convent for members of the nobility of France. The hospital contains about 1000 beds. A fine statue of the celebrated surgeon Broussais is erected in the court-yard. The church is open every day, and the vaults, etc., are shown by a military attendant.

On passing into the rue de l'Arbalète, the visitor will find, at No. 13, the

École de Pharmacie.—The school occupies the site of an ancient convent, called Hôpital de Lourcine; the new buildings, which are plain but commodious, have been erected very lately. The first botanical garden that existed in France was formed in the grounds of this convent in 1580, on the model of that of Padua. There is a cabinet of specimens of all kinds of drugs, with a select mineralogical collection, well worthy of inspection. Underneath is the hall of meeting, containing some interesting portraits of French physicians. This school was established for the instruction of druggists, and no one is permitted to compound medicines who is not provided with the neces-

ary diploma. Lectures are given during the summer and winter on all the branches of pharmacy and on botany. Strangers may visit this establishment every day except Sunday. (See page 83.)

The visitor will find, in the rue Mouffetard,

St. Médard, third district church of 12th arrondissement.—It was the parish church of the village of St. Médard as early as the 12th century, and was dependent on the abbey of Ste. Geneviève. The nave and aisles are of the end of the 15th century: the choir and its arcades are of the dates 1561, 1586, when many repairs and additions were made to the church. The tower, supporting a spire, is probably as old as the nave. In 1685 and 1784 the church was "embellished," to use the language of the time, and the deformities of its choir and chapels added. Some curious adaptations of Corinthian capitals, belonging to the earlier dates, may be remarked in the north aisle of the choir. The only pictures worthy of notice which it contains are a copy of a Dead Christ, by Vandyke, in the chapel of the Crucifixion; and a charming picture of Ste. Geneviève, by Watteau, in the chapel of that saint. Some curious historical events are connected with this church. In 1561, an attack was made on it by some Calvinists, after hearing a sermon in a neighbouring house. Several of the congregation in the church were killed, and much damage done to the altars and windows. In 1727, the Abbé Paris was buried in the cemetery, and in 1730 the "convulsions" at his tomb began, which gave rise to the sect of the Convulsionists. All the lamentable displays of religious extravagance of that sect took place in and about this church; and the scandal occasioned by them was only suppressed by closing the cemetery in 1732. The celebrated advocate Patru, the French Quintilian, and Nicole, the moralist, were buried here.

In the rue de Lourcine, No. 95, is the

Hôpital Lourcine, for the reception of female patients suffering from syphilitic diseases. It is located in the buildings of a *Maison de Refuge*, founded by M. de Belleyme, and contains between 200 and 300 beds; it is exceedingly well regulated. The average number of patients is 2083, and the mortality 1 in 39.33. M. Huguier, the surgeon to the establishment, gives clinical lectures once or twice a-week. Tickets of admission are not however easily obtained, and the number is limited. Physician M. Bazin.

At the corner of the rue Censier is the ***Fontaine de Bacchus***, so called from a figure placed in a circular aperture, holding a goat-skin.

The visitor now crosses the small stream of the Bièvre (see page 40), whose muddy and unwholesome waters are of great value to the numerous tanners and dyers, who have established themselves along its course from time immemorial. The bed of this river is now lining with masonry, and the supply of water will be so regulated that a stronger current will be produced, and all impurities removed.

On turning into the rue du Fer à Moulin, the stranger will find a large open space, on the southern side of which is the

MAISON SCIPION.—Under the reign of Henry III., a rich Italian, named Scipion Sardini, built an hotel on this spot, which was purchased, in 1622, to form an asylum for aged and infirm men. In 1636, it was given to the Hôpital de la Salpêtrière for its slaughter-house, baking-office, etc. It now forms a general bake-house for all the hospitals and hospices. Strangers are allowed to visit this immense establishment.

Immediately opposite to this house, at the corner of the rue du Fer, and the rue des Fossés St. Marcel, is the

AMPHITHEATRE OF ANATOMY, an establishment of anatomical schools, recently built on the site of the ancient cemetery of Clamart, which had long been unused as a place of burial. It consists of well-ventilated galleries, one storey high, lighted from the roof, a museum, a theatre for lectures, and several small private rooms for dissection. Bodies are removed hither from the hospitals; the number used for dissection here and at the Ecole Pratique is said to exceed 4000 annually. (See p. 105.

Eastward of this is the

CIMETIÈRE DE STE. CATHERINE, in the rue des Francs Bourgeois St. Marcel.—It has been closed since 1815, and the only interesting monument is that erected to General Pichegru, interred here in 1804, and who, as the reader will recollect, was implicated in a conspiracy against Napoleon.

MANUFACTURE ROYALE DES GOBELINS (TAPESTRY AND CARPET MANUFACTORY), 270, rue Mouffetard.—From the 14th century dyers of wool have been established in the Faubourg St. Marcel, upon the Bièvre, the water of that stream being favourable to the process of dyeing. One of them, Jean Gobelin, who lived in 1450, acquired considerable property in the neighbourhood. His descendants continued his trade with success, and, having become extremely rich, discontinued business, and eventually filled various offices in the state. To them succeeded Messrs. Canaye, who, not confining themselves to dyeing wool, worked tapestry, a manufacture until that period confined to Flanders. About 1655 they were succeeded by a Dutchman named Glucq.

ringing with him a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV., at the suggestion of Colbert, determined to erect it into a royal manufactory. The houses and gardens of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director. (1) The work-rooms are six in number, and contain pieces of tapestry in different stages of forwardness. The work is called the *haute lisse*, from the warp being vertical; and the workman stands at the back of the canvas on which he is employed, with the model behind him, to which he occasionally refers, in order to adjust the colour of his woollen or silken thread to that part of the picture he is copying. The object of the process being to present as smooth and delicate a surface as possible, all cuttings and fastenings are performed at the back. Hence the necessity of his working on the wrong side. All the finest tints and the boldest strokes of art are here daily imitated with wonderful fidelity, and the effect of a picture so copied is little inferior to that of an oil painting. The apparatus for straining, elevating, or lowering the frames is very ingenious. It requires from two to six years to finish a single piece, the cost of which often amounts to 18,000 fr., but even at that rate the workmen are very inadequately paid. About 120 are employed in the establishment. The productions of this manufactory, which belongs to government, are chiefly destined for the royal palaces, or for presents made by the king. Connected with the manufactory is an establishment for dyeing wool, directed by able chemists, where an infinite variety of shades, many unknown in the trade, are produced. There is also a school of design; and an annual course of lectures on chemistry as applicable to dyeing. To the Gobelins has been annexed the celebrated carpet-manufactory, which was made a royal establishment in 1604, by Marie de Médicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The workshops, originally placed in the Louvre, were transferred, in 1615, to a soap-manufactory at Chaillot, and the establishment hence derived the name of *La Savonnerie*. In 1826 it was annexed to the Gobelins. The pieces manufactured here are suspended perpendicularly, like the tapestry *de haute lisse*; but with this difference, that in the latter the workman is placed on the *wrong* side, whilst in the former he works on the *right*.

(1) Lebrun painted his famous battles of Alexander the Great as patterns for this manufactory.

As a woolly surface is required, the workman, in weaving, cuts on the right side of the piece. The carpets manufactured here are considered far superior to the Persian for the evenness of their surface, the fineness, and the strength of their texture. The colours and designs are perfect. None are allowed to be sold; some cost in manufacturing 150,000 fr. The largest carpet ever made is probably that manufactured at La Savonnerie, for the gallery of the Louvre : it consists of 72 pieces, forming altogether a length of more than 1300 feet. In two of the rooms of this establishment are samples of the carpets, etc. The closeness with which the painter's art can be here imitated will not fail to excite the visitor's surprise. A description and historical catalogue may be had at the lodge for 15 sous. For admission foreigners have only to present their passports, on Wednesdays or Saturdays, from 1 to 3 in winter, and from 2 to 4 in summer.

Near this is the reservoir that supplies water to the faubourg St. Marcel.

From hence the visitor may proceed to the Barrière d'Italie, through which the road to Fontainebleau and the south-east of France passes. Near it is the *Abattoir de Villejuif*, so called from a small village without the walls of the town : this slaughter-house is a counterpart of the other buildings appropriated to the same purpose.

Northward along the Boulevard de l'Hôpital is the

MARCHÉ AUX CHEVAUX.—The horse-market was originally established on the Boulevard des Capucines, in 1604, by Henry IV., and was transferred hither in 1642. In 1818 it was planted, and the ground arranged so as to form avenues for exercising horses. In the middle are two plain fountains surmounted by lamp-posts; at the sides of the avenues are stalls; and on one side is what is called an *essai*, an artificial hill, with a steep ascent and descent, for the purpose of trying the strength, etc., of draught-horses previous to purchase, which is done by tackling them to a cart with the wheels clogged. The market is held on Wednesdays and Saturdays, from one till four o'clock in winter, and from one till dusk in summer. Few horses but those for ordinary purposes are sold here. Mules and asses may also be had. It is unnecessary to caution purchasers to be on their guard in such a place. The police regulations tend to diminish roguery here *if possible*.

On the same spot is held the *Marché aux Chiens*, or dog-market, every Sunday from twelve till two.

Near this, No. 7, rue du Marché aux Chevaux, is the beer-

brewery of M. Chapuis, whose cellars form part of the ancient quarries from which Paris was built, and are a continuation of the Catacombs. A solid and broad staircase of 87 steps leads down to them; they are worthy the attention of a visitor, from their vastness and singular appearance. Application to visit them must be made at the counting-house, and a person will be sent to conduct the stranger.

On the eastern side of this Boulevard is the

Hospice de la Vieillesse (female), or La Salpêtrière.—At the beginning of the reign of Louis XIV., the civil war had drawn an immense number of indigent persons to Paris, and in 1656 the establishment of a general hospital for them was ordained. Extensive buildings, previously occupied as a saltpetre-manufactory, were granted for that purpose, and M. Bruant was charged to make the necessary alterations. The Hôpital de la Salpêtrière is 1680 feet in length, and 1164 in breadth; its superficies are 108,640 square yards, and all its arrangements are on a grand scale. The principal front to the north-west is above 600 feet in length, and is situated at the bottom of a court which serves as a promenade. In the centre of it is a vestibule leading to the church, a heavy building, but not devoid of an air of grandeur from its immense size. The nave and transept intersect each other in a large circular space, into which four large chapels also open. The sections of the cross are each 60 feet long, as is also the diameter of the circular part, which is domed. The buildings of the hospital are not remarkable for any thing, except their vast size. In 1662, from 9,000 to 10,000 paupers were admitted here. It is always full, and contains a population of upwards of 7,000, including attendants. It is now exclusively appropriated to the reception of women, who are divided into five classes, viz.:—1, Reposantes, or aged servants of the hospitals; 2, infirm, or 80 years of age; 3, those 70 years of age, or afflicted with incurable cancerous diseases; 4, the indigent; 5, epileptic persons and lunatics. The total number of beds is 5000, of which immense number 1400 are occupied by lunatics, idiots, or epileptic patients. The lunatics, of whom about three-fifths are dangerously mad, are kept in separate infirmaries, and treated with the greatest care and attention. The harmless are allowed to amuse themselves in the occupations they fancy, especially in gardening, the salutary effect of which is conducive to their recovery. There is a small market within the walls of this establishment, under the control of the administration of the hospital. The kitchen, laundry, pharmacy, etc., are all on a most

extensive scale. A visit to this hospital cannot but be highly gratifying to every lover of humanity. Doctors, (for the aged and infirm,) Bouvier, Dalmas, and Prus; (for lunatics,) Falret, Métivié, Lelut, Trelat, and Baillarger. Surgeon, M. Manec. The public are admitted on Thurdays and Sundays, from 12 till 4; but strangers are readily admitted on applying with passport at the porter's lodge; an attendant (usually a female) will accompany them around: a small gratuity is expected.

Near this *hospice,* to the eastward, is the terminus of the ORLEANS RAILROAD; the buildings cover a large space of ground. (See page 11.)

Returning westward along the river, the visitor comes to

The PONT D'AUSTERLITZ, begun in 1801, and finished in 1807, by Beaupré and Lamandé. It is exceedingly light and elegant in appearance, and received its name, in commemoration of the victory gained by the French, December 2, 1805, over the Russians and Austrians. On the second occupation by the allied armies, the name was changed to *Pont du Roi,* and since to *Pont du Jardin des Plantes.* Its length between the abutments is 400 feet, and its breadth 37; the piers are of stone, laid on piles, and its five arches are of cast iron. It cost 3,000,000 francs, and was the second iron bridge constructed in Paris. A toll is paid for vehicles and passengers.

The visitor has now arrived at the

JARDIN DES PLANTES.—At the solicitation of Herouard, and Guy de la Brosse, his physicians Louis XIII. founded the Jardin des Plantes, in 1635. Several distinguished men, among whom may be reckoned Guy de la Brosse, Duverney, Tournefort, Vaillant, Bernard de Jussieu, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previous to the appointment of Buffon, in 1739, to the functions of superintendant. That celebrated naturalist devoted himself perseveringly to the interest of the garden; and before his death, in 1788, the names of Daubenton, Antony de Jussieu, Winslow, A. Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Fourcroy, and Portal, shed lustre on the establishment. At the Revolution, the universities, the faculties of medicine, law, etc., being suppressed, it was doubtful that the King's Garden would not be involved in the general proscription; but as it was considered national property, open to visitors of all classes, and as the people believed the garden to be destined for the culture of medicinal plants, and the laboratory to be a manufactory of saltpetre, it was respected. During the Reign of Terror, and up to the Consulate, the institution was much ne-

glected, and had deteriorated from want of funds. But on Bonaparte arriving at the head of affairs a new impulse was given, and the only subsequent check which it received was in 1814 and 1815, when it was apprehended that the foreign troops who occupied Paris would destroy the garden: by a special convention it was however protected from all injury. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the museum. Several valuable gems were returned to the Pope, and many objects of natural history and books belonging to emigrants restored. Since that time, however, the support of this museum has been munificently provided for by the state; large funds are annually voted for the professors and pupils of the institution, and its condition was never so flourishing as at the present moment. (See p. 80, 88.) It is under the control of the Minister of the Interior; and consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries, in which are scientifically arranged collections belonging to the different kingdoms of nature; 3d, a gallery of comparative anatomy; 4th, a menagerie of living animals; 5th, a library of natural history; and 6th, an amphitheatre, with laboratories, etc., for public lectures on every branch of science connected with natural history. The lectures, which are all public and gratuitous, commence in April and last till the end of Autumn, two or three courses being carried on together, and the professors succeeding each other. The days and hours of admission are to be learnt from the notices posted on the doors of the amphitheatre, or at the bureau of the establishment, where information upon all points connected with the Jardin des Plantes is at all times readily given.

Garden.—On arriving at the eastern gate, the gallery of Zoology (or cabinet of natural history) is seen at the opposite extremity of the garden. On the right and left are fine avenues of lime-trees; and beyond, on the right, is the menagerie, extending to the rue Cuvier; on the left are forest-trees, bordering the rue de Buffon. In front are beds of small plants; the nurseries, etc., extending the length of the garden, and containing medicinal, indigenous, exotic, and perennial plants, those for domestic uses, and flowers, etc. A sunk enclosure, railed round, presents in summer a splendid display of flowering shrubs. The nursery is surrounded by an iron railing, and beyond are two beds inclosed with a trellis, appropriated to such foreign perennial plants as bear exposure to the winter

in our climate. To the right are the large inclosures forming the "botanical garden," and part of what is called the "school of botany." On the left hand, to the east of the avenue, are plantations of forest-trees and shrubs, and a café for the accommodation of visitors. Farther on are the new geological, mineralogical, and botanical galleries; opposite, on the west of the avenue, are inclosures of fruit-trees and hot-beds; behind on a rising ground stands a most extensive range of conservatories built of iron, and arranged in the most scientific manner. They are warmed by means of hot water, and are sufficiently lofty to receive the tall tropical plants. Between the conservatories is a path conducting to two mounds. One, called the labyrinth, from its numerous intricate paths, is of a conical shape. On the ascent is a noble cedar of Lebanon, the first seen in France, which Collinson, a wealthy English physician, presented to the garden in 1734; it was planted here, the year following, by the elder Jussieu, and now measures 10½ feet English in circumference at 6 feet from the ground. At the top of the hill the visitor will find a pavilion, with seats, from which a view extends over the garden, the greater part of Paris, and the distant landscape in the directions of Montmartre, Vincennes, and Sceaux. On the eastern slope is a small inclosure, in the centre of which a granite column, resting on a base of different minerals, marks the grave of Daubenton. The western hill is a nursery of fir-trees, nearly all the known species being planted on its sides. At the foot of it is a spacious enclosure, in front of the amphitheatre, with the botanical gallery, the residence of the administrators and professors; a gate leads into the rue Cuvier, on the left. This enclosure contains, during fine weather, some of the most beautiful trees of New Holland, the Cape of Good Hope, Asia Minor, and the Coast of Barbary, which are then removed from the green-houses. The amphitheatre will hold 1,200 persons, and the various courses of lectures are annually attended by about 1800 students. At the door of the amphitheatre stand in summer two Sicilian palms, 25 feet in height, which were presented to Louis XIV. The total number of species of plants cultivated in the botanical department of this establishment is upwards of 12,000. Near the amphitheatre is the entrance of the

Menagerie.—When Louis XIV. fixed his residence at Versailles, the Academy of Sciences prevailed on him to form a menagerie in the park. This menagerie increased during the reigns of Louis XV. and XVI., but at the Revolution the animals being neglected, several of them perished for want of food.

Those which remained were removed to the Museum in 1794, and placed in temporary buildings, and the plan of a menagerie was laid out; it was only, however, by degrees that the necessary ground was obtained, and the enclosure did not attain its present extent till recently. The space appropriated to tame animals is divided into numerous little enclosures, round which the public can walk, and which converge in compartments towards a central building, open during the day-time, and in which the animals are locked up during the night. At the extremity of these parks, and near the river, is the menagerie of wild beasts. The dens are so arranged that the animals may be seen with advantage: a space of four feet and strong bars of iron separate them from the public. At 3 o'clock they are removed to cages behind, in order to be fed. The collection of wild animals includes lions, bears, tigers, leopards, hyænas, wolves, etc. Among the parks appropriated to the tamer animals is one called the rotunda, from a large building erected in the middle. Here are an elephant, a giraffe, a North American bison, etc. The other parks contain a great variety of the deer and antelope species, and of the various tribes of goats and sheep from Asia, Corsica, etc.; camels, zebras, etc.; ostriches, cassowaries, and a large collection of aquatic birds. A pretty semi-circular pheasant-house, divided into spacious cages, contains numerous varieties of that tribe. The *volerie* includes a very large and valuable series of the eagle and vulture tribes, among which those of Egypt and South America will be particularly noticed. The monkeys are kept in a stone building, with a large circular space in front covered with wire-net, in which they have ample room for their amusing gambols. They comprise most of the species at present known. Between the parks and the botanical garden are three sunken paved courts with cells, where bears afford much amusement to the public. The zoologist in this garden is enabled with great advantage to study the instinct and habits of animals, the influence of confinement, etc.; besides which the number of dead animals which the collection furnishes is daily enriching the museum with most valuable acquisitions. A large addition on the west has been made to the space allotted for the menagerie, and this part of the establishment is every day receiving further development.

Gallery of Zoology.—The building which once bore the name of Cabinet of Natural History is 390 feet in length. It fronts the east at the end of the garden, from which it is separated by a court and iron railing, is three storeys high, and very plain in the style of its architecture. Considerable additions, it

is said, are yet to be made to this part of the establishment, which even in its present extent is unsurpassed. (1) A convenient gate, for visitors arriving by the western quays, has been opened in the rue Cuvier.—*Collection of Mammalia:* Ascending to the upper storey of the Cabinet, we enter the rooms which contain the zoological collections, arranged according to the system of Baron Cuvier. The number of mammalia amounts to upwards of 1500 individuals, belonging to more than 500 species.—*Collection of Birds:* On leaving the gallery of quadrupeds, we re-enter that of birds. The collection comprehends upwards of 6000 individuals, belonging to more than 2300 different species. Almost all the specimens in this gallery, one of the most complete in existence, are in high preservation, and afford a most interesting and beautiful spectacle. In rooms below is placed the collection of reptiles, unquestionably the richest in the world. It consists of 1800 specimens, belonging to more than 500 species, divided into four orders—namely, chelonians, or tortoises; saurians, which comprehend the crocodiles, lizards, etc.; ophidians, or serpents; and batracians, to which the toads, the frogs, etc., are referred. Most of the reptiles are preserved in spirits of wine.—*Collection of Fishes:* This collection comprehends about 5000 specimens, belonging to more than 2500 species: of each species one is generally preserved in spirits of wine, and the dried fish are varnished. —*Collection of articulated animals without vertebræ:* This collection consists of about 25,000 species, and is divided into five classes—namely, the crustaceæ, the arachnides, the insects, the annelides, and the worms.—*Collection of inarticulated animals without vertebræ:* This class comprehends the shells, the echini, and the polypi. The mollusca form two divisions: univalves and bivalves. The first division consists of aquatic and terrestrial; all those of the second are aquatic. Among those most entitled to notice are the nautilus, the ammonite, the belemnite, the cypræa, the music-shell, the razor-shell, the tridachna, etc. Besides these, the conchologist will find an almost infinite number of others remarkable for their form or colours. Next to the shells are the tuniciers, marine animals without heads. Then come the radiaria, including the star-fish, the Medusa's heads, etc. Of this collection, as well as that of the polypi, the number of specimens is very great. Of the tubipores, madripores, millepores, corallines, and sponges,

(1) There is no published catalogue of the different collections contained in this institution; the name, however, of each specimen is written under it, so that the visitor is never at a loss.

the variety is very complete. The total number of specimens of the animal kingdom is estimated at upwards of 150,000; and their arrangement is so systematic and progressive, that, beginning with the lowest manifestations of animal organisation (as in the sponge), we can follow the chain of nature link by link, till it arrives at its highest perfection in man. (1)

Cabinet of Comparative Anatomy.—For this collection, incomparably the richest in existence, the museum is indebted to the unwearied exertions of Baron Cuvier, by whom it was arranged, and under whose direction most of the objects were prepared. It is contained in a building to the west of the garden, between the Amphitheatre and the Menagerie. The 1st room on the ground floor is devoted to skeletons of the whale tribe, and various marine animals, with a sea-cow, brought by Capt. Parry from the polar regions. In the next room are skeletons of the human species from all quarters of the globe, of mummies, dwarfs, etc.; the visitor will in particular remark that of Soliman el Halley Bey, a learned but enthusiastic young Syrian, by whom Gen. Kleber was assassinated in Egypt; also a series of skulls, in which the varying conformation of the head from the lower animals up to man is clearly traced, some of them found in Egyptian and Etruscan tombs. A suite of nine small rooms or cabinets up stairs contains heads of birds, fishes, and reptiles. In the 1st, 2d, and 3d rooms are detached bones, for the purposes of study. In glass cases are placed all the bones of which the head is composed; and the visitor will be astonished at the prodigious number composing that of a fish. There are also a series of all the large bones and the vertebræ of different animals, with skeletons of small quadrupeds. Above the cases are affixed to the wall horns, antlers, etc. In the 4th, 5th, and 6th rooms we see the skeletons of birds, tortoises, etc.; a series of teeth, beginning with those of the horse, and terminating with those of fishes; skeletons of reptiles, such as lizards, serpents, toads, and of a great number of fishes. Over the cases are those of the boa constrictor, a shark, and a sword-fish; and jaws of several species of sharks, the ray, etc. On tables are the dried larynx and hyoid bones of birds and quadrupeds. The 7th, 8th, and 9th rooms are devoted to the muscles, etc. In the first is a cast of the human body without the skin, the muscles painted to imitate nature. The cases on one side exhibit small figures in wax of human arms and legs; on the other the limbs of quadrupeds; in the remaining the

(1) In this museum will be noticed a remarkably fine statue of Buffon, by Pagon.

dissected muscles of several animals preserved in spirits. The larynx and trachea of birds are seen on the tables. In phials are preserved a series of brains and eyes: also the bones of the ears of animals, from man to reptiles. Preparations of the viscera are placed in the 10th room. In the 11th, in a large glass case, is a model in wax presenting to view the viscera of a child; in another one of the hen, exhibiting the several periods of the formation of the egg, and the internal organs of the fowl. Next are seen the organs of circulation, and those of the different secretions; a series of hearts of mammalia, reptiles, and fishes; some injected preparations; and some very delicate fœtal preparations of viviparous and oviparous animals; a series of monstrosities and fœtuses of different ages; preparations of different orders of mollusca; articulated animals and zoophites; and preparations of shell-fish in wax. The 12th room contains a small but valuable collection of skulls and casts of distinguished and notorious characters, highly interesting to the craniologist. On descending the stairs to the ground floor will be seen the fossil remains of the Plessiosauri, said to be antediluvian animals, found at Lyme Regis and at Glastonbury. The 13th and 14th rooms contain the skeletons of camels, antelopes, mules, stags, horses, tapirs, giraffes, rhinoceroses, hippopotami, elephants, etc. The number of specimens in this section exceeds 15,000. A catalogue may be had at the museum.

Mineralogical and Geological Gallery.—The splendid collection of minerals and geological specimens has been recently arranged in the new building erected for this purpose on the south-western corner of the garden. Externally this edifice is not remarkable for its architecture: it consists of two storeys, and is 540 feet long, by 40 wide, and 30 high. It is divided into three compartments by small Doric porticos, placed at about a quarter of the length from each end, and is lighted partly from above, partly by side windows. The central division of the gallery contains the mineralogical and geological collection: the southern division, abutting upon a house once occupied by Buffon, contains the library, an amphitheatre, and other rooms; the northern division is appropriated to the botanical collections. The mineralogical and geological section has wide elevated galleries on either side, under which are the laboratories, corridors, and rooms for the professors and attendants. In the centre of the hall is a marble statue of the illustrious Cuvier, in the costume of the Council Royal of the University, by David, with the proudest of all inscriptions, the names of his immortal

works. Between this statue and a recess or balcony looking out on the garden, stand marble tables of Florentine mosaic. A range of horizontal glass cases, occupying the centre of the gallery, contain minerals and earths scientifically classed, and in the drawers are similar supplemental specimens. In front of the galleries on the ground-floor are ranged vertical glass cases, containing minerals arranged according to their chemical composition; the specimens used to illustrate the courses of the professors are placed in horizontal ones : underneath are drawers with supplemental specimens. In front of the bases of the Corinthian pillars that support the roof, are vertical cases, containing the minerals, etc., used in arts and manufactures, in their various states. The galleries contain on the western side all the known rocks and earths arranged geologically; on the eastern, the fossils found in the various geological formations. The whole is admirably arranged, and the facilities of examination very great. (1) The mineralogical collection is divided into four grand classes; 1, earths containing an acid; 2, earthy substances or stones; 3, inflammable substances; 4, metals. Of the first two classes the most interesting specimens are the phosphate, fluate, nitrate, and arseniate of lime; a fine crystal of Icelandic calcareous spar; metastatic crystals from Derbyshire; satin spar; the aluminous fluate of silex, which furnishes several gems for jewellery; the borate of soda; and the alkaline fluate of alumine. Several of these specimens, particularly of the yellow, red, and white topaz, are remarkably beautiful. The second class of minerals, namely, that of stones or earthy substances, are hyaline quartz, the rose-coloured or Bohemian ruby, the blue, the yellow or Indian topaz, the yellow-brown topaz, the dark green and dull red agates, among which we may distinguish chalcedony, cornelian, sardonyx, quartz resinite; the sanguine jasper; the corundum, including the ruby, topaz, and Oriental sapphire; the chrysoberyl, the chrysolite, the emerald, the beryl, the cordiarite, the euclase, and the garnet; felspar; the tourmaline, amphibole, and pyroxene; lapis lazuli; some large slabs of mica, etc. Among various objects belonging to this collection are a superb vase of the brecciated porphyry of the Vosges, two large groups of crystals of colourless quartz; several cups of agate, chalcedony, lapis lazuli, etc. Among the inflammable substances

(1) Too much praise cannot be given to Professors Brongniart and Cordier, under whose superintendence this division of the museum is placed, and whose anxiety to afford information and polite attention to foreigners are too well known to need comment.

and metals are, native sulphur, a series of diamonds, rough and cut, solid and liquid bitumen, and yellow amber. Of the latter, several pieces contain insects enveloped by the amber when in its liquid state, without injuring their form. In the class of metallic substances are specimens of gold and silver, among which should be noticed a piece of massive gold from Peru, which weighs 16½ ounces; a fine specimen of native silver from Mexico, and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids; specimens of platina; quicksilver; lead, in every combination of colour; the different varieties of copper; a numerous collection of aerolites, including one of enormous dimensions; iron ores; various specimens of oxide of tin, zinc, and bismuth; arsenic, manganese, antimony, uranium, molybdena, titanium, tungsten, tellurium, and chrome. The collection of minerals is one of the most precious in existence, on account of the great number of choice specimens which it possesses, and the excellent order in which they are distributed. The riches of this division of the institution were greatly augmented in 1825, by a donation from Charles X. of a fine mineralogical collection purchased by the civil list for 300,000 fr.; and continual additions by gift or purchase are being made to it. The specimens of geological rocks are all very large and fine, admitting of the most detailed examination. The fossils are peculiarly valuable and complete; the greater number being accompanied by a portion of the earth or rock in which they were imbedded. The series of invertebrated animals and of fossil fishes is very interesting. The specimens of the tertiary formations are remarkably fine, and attest the zeal of the great Cuvier, to whom the whole of this part of the museum may be said to owe its existence. The directors of the museum with great liberality have presented models, accurately coloured, of the more important or the rarer fossils, to foreign institutions, from which an interchange of presents has arisen. The number of mineralogical and geological specimens exceed 60,000.

Botanical Gallery.—This collection comprises, in the rooms of the upper division, a general herbal, consisting of about 50,000 species. It was founded by Vaillant, and gradually augmented by Commerson, Dambey, Macé, Poiteau, Leschenault, etc. There are also separate herbals of New Holland, Cayenne, the Antilles, the Cape, India, Egypt, etc., herbals which served as models for printed works, such as that of Michaux; that of the Plants of France, by M. de Candolle; that of M. de Humboldt, etc. The ancient herbal of Tournefort,

arranged and ticketed by his hand, or that of Gundelsheimer, has been carefully preserved. In the lower division is a very extensive collection of woods of all kinds, with specimens of the epidermis, the bark, the roots, etc., of many of the larger kinds of trees and plants. A numerous and very valuable series of fruits, etc., preserved in spirits of wine, constitutes one of the subdivisions of this section, and also two cabinets of the fungous family in wax, presented to the museum by the Emperor of Austria and by Charles X. The latter, executed by De Pinson, is valued at 20,000 fr. A collection of foreign fruits, in wax and plaster, is also entitled to attention. The collection of drugs of the Garden of Plants, with considerable additions, is kept in this room, and a very interesting collection of fossil plants from the various coal formations has been arranged by M. Ad. Brongniart. The total number of dried plants preserved here exceeds 350,000; and of woods, fruits, and grains, more than 4500. The visitor will observe in the ante-room a fine statue of Jussieu, by Heral.

Library.—The library is composed of works on natural history. Most of its printed works are to be met with in every public library, but the manuscripts, accompanied with original designs, and the magnificent paintings of fruit and flowers, upon vellum, form an unrivalled collection. It was commenced in 1635, and now fills 90 portfolios, with upwards of 6000 drawings, the total value of which is estimated at two millions of francs. The library contains 30,000 volumes. (See page 90.)

The Library is open daily, except Sundays and Thursdays, from 11 to 3 o'clock—the Menagerie every day, from 11 to 4—the Garden, every day till night-fall—the Serres can only be visited by means of a card, not readily obtained, from M. Mirbal, 72, rue St. Dominique St. Germain—the Galleries of Zoology, Botany, Geology, and Mineralogy, are open to the public on Tuesdays and Fridays, from 2 to 5; on presentation of a passport the administration grant an admission-card for Mondays, Thursdays, and Saturdays, from 11 to 3—the Cabinet of Anatomy is open to those having a ticket (obtained on showing passport) on Mondays, Thursdays, and Saturdays, from 11 to 3.

It is almost needless to add that the Musée d'Histoire Naturelle stands at the head of all institutions of the kind not only in France but in Europe. Its most valuable part is perhaps the Cabinet of Comparative Anatomy, arranged by Cuvier; but the Cabinet of Natural History, if not so precious, is more extensive. Many weeks would be requisite to inspect this immense museum in detail, and much scientific knowledge to be able duly to

appreciate its contents. As naturalists, the professors of this institution are highly distinguished, worthy to teach in the schools founded by the illustrious Buffon and Cuvier. (1) (See page 88.)

Behind the Jardin des Plantes is the

HÔPITAL DE LA PITIÉ, 1, rue Copeau.—This hospital was founded in 1612, and is so called because its chapel was dedicated to Notre Dame de la Pitié. From its foundation until 1809 it was used as an asylum for orphan children. It was then annexed to the Hôtel Dieu. The buildings are spacious, and contain 600 beds. The average number of patients is 10,427; and the mortality 1 in 11.68. Physicians, Drs. Serres, Gendrin, Clement, Piorry, and Mailly; surgeons, Messrs. Lisfranc and Berard. Clinical lectures are given by Lisfranc, Gendrin, Berard, and Piorry. The *Sœurs de Ste. Marthe* attend the patients. Strangers are admitted on applying at the Bureau.

Opposite to this, at the corner of the rues Cuvier and St. Victor, is the

FONTAINE CUVIER, OF DU JARDIN DES PLANTES.—This fountain replaces one built in 1761, after the designs of Bernini, against one of the boundary towers of the enclosure of the Abbey St. Victor, of the 15th century, which remained entire (the only relic of the old Abbey) till very lately. The present fountain was planned by M. Alphonse Vigoureux, the architect, and is named from the illustrious savant whose name is thus inscribed over the entablature :—"*A Georges Cuvier.*" The ornaments of this monument are very elaborate. It is composed of a lofty half-circular pedestal, supporting two Ionic columns, between which a female figure seated represents the genius of Natural History, an owl and a lion at her sides; above is an eagle with a lamb in its talons. In her left hand, the figure holds a tablet, on which are inscribed the words "*Cognoscere rerum,*" and at her feet are a number of marine and land animals. The volutes of the capitals of the columns are made up of spiral shells, cleverly arranged. A half-circular frieze, or band, on the top of the pedestal is sculptured with heads of men and of animals.

(1) There is some intention of boring an artesian well in the Jardin des Plantes, to the depth of about 3000 feet, that at Grenelle being 1700. According to the calculations of Messrs. Arago and Walferdin, founded on experiments made at the latter place, it is estimated that the temperature of water from such a depth would range from 97 to 104 Fahrenheit, with which the hot-houses of the Jardin des Plantes and Menagerie, and even the wards and baths of the neighbouring hospitals, might be constantly warmed and supplied.

Messrs. Feuchères and Jules Pomaratau were the sculptors.

The stranger may end his tour by examining the

Halle aux Vins, Quai St. Bernard.—The Paris wine-market, established in 1656, beyond the Porte St. Bernard, had long been found insufficient for the commerce of the capital, when Napoleon ordered the construction of one much more extensive, upon the site of the celebrated abbey of St. Victor. The first stone was laid on the 15th of August, 1813. The works were carried on at first with great activity, were relaxed during 1815 and the two following years, but have since been finished. The ground on which the Halle aux Vins is constructed measures about 26,000 square mètres. It is inclosed by a wall on three sides, and towards the quay is fenced by an iron railing nearly 800 mètres in length. This magnificent market is divided into streets called after different kinds of wine, as follows :—rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue de Languedoc, and rue de la Côte d'Or. On the side next the quay are offices for those who superintend the entrance and departure of wines, and a great number of merchants' counting-houses. The piles of building are seven in number, four in front and three in the back ground. Some augmentations and improvements have lately been made, and the whole will contain about 450,000 casks. In the back-ground is a warehouse appropriated to spirits, and constructed without either wood or iron: as stone for the roof would have been found too heavy, a hollow brick about six inches long was used. In the halle there is also a *bureau de dépotage*, containing guages of the casks of the different parts of France; and purchasers of casks may have them measured here. Wines entering this dépôt do not pay the octroi duty until they are sold out of it; but, so long as they remain in bond, the owners pay warehouse-rent, etc. The number of casks that enter in one day is frequently 1500. The halle is open to the public from 6 to 6 in the summer; and from 7 to 5 in winter. An immense quantity of inferior wines is always on the wharf in front of this market.

The visitor will remark the Pont de Constantine, communicating with the Ile St. Louis, and also the fine extent of quays recently constructed in this neighbourhood.

CHAPTER VIII.

PLACES OF PUBLIC AMUSEMENT.

THEATRES.

The drama in France and England took its rise from the mysteries, or sacred dramas, represented by the pilgrims returned from the holy land. In Paris a company was formed in the reign of Charles VI., under the name of *Confrères de la Passion,* who for a long period performed with applause, although with sacred subjects they associated indecent gestures and allusions. The interest excited by the novelty of their representations having subsided, they united with a new troop called *Enfans sans souci,* who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the Confrères de la Passion, whose privileges were always respected by the *Parlement,* their continuance was not of long duration. Shortly afterwards the French stage began to acquire a degree of consequence which it had never before attained, and several dramatic writers, among them Hardy, appeared about the time of Henry IV. Cardinal Richelieu had two theatres in his palace, in which were performed tragedies, and melodramas composed by himself with the assistance of Corneille, Rotru, Colletet, and others. About the year 1650, a number of young men, at the head of whom was Molière, formed a company, and erected a theatre, which they called "*le Théâtre Illustre.*" In 1658, they performed before Louis XIV. in the Salle des Gardes at the Louvre, who, being satisfied with their performance, assigned them a gallery in the Hôtel du Petit Bourbon as a theatre. In 1660, they removed to the Théâtre du Palais Royal, built by Cardinal Richelieu, and assumed the title of "*la troupe royale.*" (1) Under the reigns of Louis XV. and XVI., the number of theatres in Paris augmented considerably. The privileges of the French comedians and of the Opera being abolished at the Revolution, a great number of smaller ones sprang up. Napoleon in 1807 issued a decree by which all the theatres in Paris (amounting to thirty) were suppressed, except eight, on a compensation being made to the others. After the Restoration, several new ones were opened, and the drama was encouraged

(1) For much interesting information upon the early dramatic history of France, see History of Paris, 3 vols. 8vo.

by government, which allotted annually a sum out of the civil list for the support of the various theatres. Since 1830, the number has been slightly augmented. Though dramatic taste is said to be on the decline, the receipts of the theatres increase, and are at the present moment from seven to eight millions of francs per annum. By an admirable provision of the law of France, all places of public amusement pay one-tenth of their receipts for the maintenance of hospitals and charitable institutions. The produce of this tax is generally about 800,000 fr. About 1,000,000 fr. is now annually voted by the legislature, on the budget of the Minister of the Interior, towards the support of some of the principal theatres. It is done in order that the *French Opera* may be enabled to give those splendid representations for which it is unrivalled. (1) In the case of the *Théâtre Français*, this subsidy is intended to counteract the decline of the public taste, and its indifference towards the more classic productions of the stage. At the *Opéra Comique*, the assistance of the legislature enables the administration of that theatre to cultivate and encourage a taste for the lighter styles of national music. The interests of dramatic authors in France are well secured. In England the system has lately been assimilated to that established here. French authors receive during life a proportion of the profits of their works whenever represented in any of the theatres of the kingdom, and the same benefit devolves to their heirs for a period of ten years. The remuneration from a royal theatre is, for a piece of three or five acts, one-twelfth of two-thirds of the gross receipts, and for a piece of one act, one twenty-fourth. It is needless in this place to offer any criticism on the dramatic writers of France, whose works are too well known to need comment. The French stage at the present moment is justly proud of Scribe, Victor Hugo, and Alexandre Dumas, associated with whom are the distinguished names of Auber, Adam, and Halevy, all entitled to a foremost rank as men of genius. Till the reign of Louis XIV. women did not appear on the stage, female characters being performed by men in woman's attire; and till a much later period all characters were played in the dress of the court of "the grand monarch." Talma was the first actor who gave that decided correctness of taste to the French stage for which it is now so celebrated; and ever since his day, but more particularly at the present time, there are to be found, at the great

(1) The Italian Opera used to receive the sum of 70,000 fr., but this subsidy was done away with by the Chambers in 1840, the prosperous condition of the theatre not requiring it.

theatres [illegible] accurate and animated *tableaux vivans* of the times and costumes, etc., relating to the pieces. The theatres of Paris are well regulated, and the intrusion of improper characters, and disturbances of every kind, are prevented; a strong contrast being exhibited in this respect to the theatres of London, and altogether to the advantage of those of Paris. Municipal guards are stationed at all the avenues, and preserve order in the interior. The visitors who await the opening of the doors are arranged in files of two or three abreast; and although the crowd probably consists of several hundreds, but little pressure or inconvenience is felt, and every person is admitted in his turn. Such, indeed, is the ardour for theatrical amusements exhibited by the population of Paris, that a crowd, or *queue* as it is commonly called, may always be found at the door of any popular theatre for several hours before the time of admission. Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, in order that the driver may depart immediately, and thus avoid any delay at the door. On leaving the theatre, not the smallest confusion takes place. No person is permitted to call his carriage until he is actually waiting for it at the door; and should the owner not step into it at the moment, it is ordered off by the police, to make way for another. The pit of French theatres is generally appropriated to men alone, but some of the minor ones admit women. The best place for connoisseurs is the *orchestre*, or row of stalls immediately behind the musicians, and next to this is, in general, the more fashionable *balcon*, in front of the first row of boxes, which last are for the most part small, holding from 4 to 6 persons. In many of the theatres a small gallery extends round the front of each tier, these are called the *galleries;* and, though good places, and cheaper than the boxes, are not so comfortable. The galleries above, called *amphithéâtres*, or *paradis*, are frequented by the populace, and are the lowest-priced places of the house. The prices of admission will be found subjoined to the description of each theatre. It must be observed that the French names of places are retained, being those for which the visitor must ask; thus *loges* means boxes; *baignoires*, boxes on the pit tier; *de face*, front; *de côté*, side; *parterre*, pit. On taking places beforehand, for the advantage of choosing and securing places, about one-fourth more is paid than at the doors; a measure not only absurd but also prejudicial to the interests of the theatres, since, from the prices being already sufficiently dear, it hinders many people from taking places beforehand. It has long been the custom for

men, who make a trade of it, to purchase tickets either from the directors of the theatres, who, in consideration of the large number they take, sell them cheap to these persons, or else, on a new piece anxiously expected coming out, to forestall the public by buying up at the door nearly all the tickets for the best places on sale, and then to sell them outside to the public; in the former case, at lower prices than are paid at the doors; in the latter, at any price they choose to ask. This trade has been forbidden by the police, and these clandestine dealers are now liable to prosecution, but this does not hinder them from continuing the traffic.

The Theatres of Paris and the Banlieue afford accommodation to a total of 30,000 persons.

The receipts of the theatres for the last year were : French Opera, 1,095,288 fr.; Italian Opera, 719,258 fr.; Opéra Comique, 654,324 fr.; Théâtre Français, 523,050 fr.; Odéon, 164,530 fr.; Gymnase, 448,320 fr.; Vaudeville, 419,586 fr.; Variétés, 417,030 fr.; Palais Royal, 488,440 fr.; Porte St. Martin, 604,490 fr.; Ambigu, 301,850 fr.; Gaîté, 411,850 fr.; Cirque Olympique, 809,194 fr.

We do not give the names of the actors attached to each theatre, as they vary frequently, and may, besides, be easily known to the theatrical amateur from the criticisms of the journals. We would recommend the visitor to go to all the theatres, large and small, as he will nowhere in so short a time obtain a better knowledge of the manners and character of the French people.

The Académie Royale de Musique, or French Opera-House, intended only for a temporary building, was erected in the space of a year, by M. Debret, architect, being intended to replace, as speedily as possible, the opera-house then in the rue de Richelieu, at the door of which, it will be remembered, the Duke de Berry was assassinated, in 1820—(see p. 221)—and which caused its immediate demolition by order of the government. The present building has, however, stood so long that it may be questioned whether any alterations in it will take place for many years to come. It communicates with three streets—the rue Lepelletier for carriages, rue Pinon for fiacres, and rue Grange-Batelière for persons on foot. Two passages, skirted with shops, also form a communication with the Boulevard Italien. The front consists of a series of arcades on the ground floor, forming a double vestibule. At each end a wing projects, and between these wings, from the top of the arcades, is a light awning supported by cast-iron pillars, beneath which carriages set down. On the first floor is a range of nine arcades, which

form the windows of the saloon. The elevation of the front *is* 64 feet. The second or interior vestibule is ornamented with Doric columns, and on each side of it is a staircase leading to the first row of boxes and the saloon. From the lobby two other staircases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage-boxes are two staircases, leading to the top of the building, and so numerous are the outlets that the house may be cleared in fifteen minutes. The interior will accommodate 1937 persons; its dimensions are 66 feet from side to side, with a stage 42 feet in breadth by 82 in depth. Beneath the latter is a space for machinery 32 feet deep; the wall between the house and the stage rises above the roof, and in case of fire the communication between the two can be entirely cut off by an iron curtain, while ventilators can be opened to carry the flames in any direction. Reservoirs of water are placed under the roof. The saloon is 186 feet in length, extending throughout the entire breadth of the building, and is one of the finest ball-rooms in Paris. The opera is conducted under the superintendence of the government, and receives an annual subsidy of 750,000 fr., besides 130,000 fr. for pensions. The actors are, in the vocal department, pupils of the Conservatoire de Musique; and, in the corps de ballet, consist of the most distinguished dancers of the day. The representations at this establishment are always got up in the most admirable and unrivalled style; the scenery is splendid, and the utmost attention is paid to costume, and to the general dramatic effect. It is however to be regretted that the comforts of the audience are so little attended to, the seats being hard and inconvenient. No foreigner should quit Paris without visiting this theatre. Performances take place on Mondays, Wednesdays, and Fridays, and sometimes on Sundays.

Prices of Admission.—Stalles, 10 fr. Premiéres de face et d'avant-scène, baignoires d'avant scène, 9 fr. Orchestre, balcon, secondes de face, et d'avant-scène, 7 fr. 50 c. Galcries des premières, amphithéâtre des premières, 7 fr. 50 c. Premières de côté, baignoires de côté, 6 fr. Secondes de côté, troisièmes de face, 5 fr. Troisièmes de côté et d'avant-scène, quatrièmes de face, 3 fr. 50 c. Parterre 4 fr. Quatrièmes de côté, cinquièmes de face, amphithéâtre des quatrièmes, 2 fr. 50 c.—Doors open at 6; performances begin at 7.

Italian Opera, rue Marsollier.—This company occupied the Salle Favart, now the Opéra Comique, boulevard des Italiens, until its destruction by fire in 1838. The performances were subsequently transferred to the Salle Ventadour, then to the Odéon, and have now again been removed to the former theatre,

which had in the mean time assumed the name of "Théâtre de la Renaissance." The present building was erected on the site of the hotel occupied by the Minister of Finance, after the designs of Messrs. Huvé and de Guerchy; it is 154 feet in length by 110 in breadth. The principal front is divided into two storeys, crowned by an attic; the lower storey presents a range of nine open arcades, with columns, and in the upper storey the arched windows of the saloon correspond with the arcades beneath, and are separated by columns. Above the entablature, and in front of the attic, are eight statues of the Muses. Blank arcades, continued along the sides and back of the building, are surmounted by two rows of windows. The interior of the theatre, which is semicircular, contains four tiers, of which the two first are double, having open boxes in front, and partitioned ones behind. Some of the boxes on the first tier have small saloons attached. The panels of the house are white, with richly-gilt ornaments, and the linings of the boxes, cushions, etc., are in dark red velvet. The seats, which are very comfortable, are covered with the same material, and the balcons and orchestra are divided into ranges of stalls, each forming an arm-chair. The ceiling, which is beautifully painted by Ferri, in lozenge-shaped compartments, represents a cupola, through which a blue sky is apparently seen. The figures which support it are by Klagmann. The saloon on the first storey is richly decorated; and on the ground floor an inner vestibule, well-warmed, communicates with the outer one, for the convenience of parties waiting for their carriages. This theatre holds 1200 persons. The performances, which are of the highest merit, take place on Tuesdays, Thursdays, and Saturdays, and sometimes on Mondays or Sundays. The season lasts only six months, from 1st of October to 31st of March.

Prices of Admission.—Premières loges, et secondes loges de face, rez-de-chaussée de face, et stalles, 10 fr. Secondes loges de côté, loges du rez-de-chaussée, 7 fr. 50 c. Troisièmes loges de face, 6 fr. Troisièmes loges de côté, 5 fr. Quatrièmes loges, 4 fr. Parterre, 4 fr.—Doors open at 7; performances begin at 8.

Théâtre de l'Opéra Comique, Place Favart.—The front is adorned with a handsome portico of six Ionic columns, and the edifice, constructed almost entirely of stone and iron, is fire-proof. The interior is semicircular, with three tiers of boxes. Around the pit is a circle of baignoires, some arranged as boxes, the others as stalles. Above is a first and second gallery, the former with two rows of stalles. The seats of the pit are so placed that the spectator's eye is on a level with the

stage. To every second box is attached a small saloon, elegantly fitted up, affording an agreeable retreat between the acts from the glare and heat of the theatre. A bell from each enables the visitors to summon attendants with ices and refreshments, without the trouble of leaving the box. The decorations of the house are white and gold, the ground white, with raised ornaments in copper, richly gilt. The royal box is on the left. In the cellars, machinery forces through pipes a supply of fresh air, cooled by ice, into the body of the salle, and openings in the ceiling give egress to the vitiated atmosphere. The light agreeable character of the music, which formerly distinguished the *Opéra Comique*, has given place of late years to a more elaborate style, more scientific perhaps, but less popular. Auber and Halevy, however, preserve the ancient character of this school, and, from the favour with which their compositions are received, a reform may be expected. The singers, with a few exceptions, are second-rate. Government annually grants to this theatre the sum of 246,000 fr.

PRICES OF ADMISSION.—Loges de la première galerie, avec salons, premières loges de face, avant-scènes de baignoires, d'entresol, de la première galerie, 7 fr. 50 c. Fauteuils et stalles de balcon, loges de la première galerie, sans salons, premières loges de face, sans salons, 6 fr. Fauteuils d'orchestre et de première galerie, stalles de baignoires, avant-scènes de premières loges, baignoires, avec ou sans salons, 5 fr. Premières loges de côtés, avant-scènes des loges de la deuxième galerie, 4 fr. Deuxième galerie, 3 fr. Parterre, loges de la deuxième galerie de face, avant-scènes des troisièmes loges, 2 fr. 50 c. Loges de la deuxième galerie de côté, troisièmes loges, 2 fr. Amphithéâtre, 1 fr.—Doors open at 6; performances begin at 7.

THÉATRE FRANÇAIS.—This théatre is in the rue Richelieu, at the south-west corner of the Palais Royal, and was begun by the Duke of Orleans, in 1787, after the designs of Louis. It is 166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. The principal front, towards the rue Richelieu, presents a peristyle of the Doric order: another front, partly facing the rue de Montpensier, and partly attached to the Palais Royal, displays a range of arcades, resting on square pillars, and continued round the building, forming a covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows: there are two other storeys, an attic, and a deep roof crowned by a terrace. The vestibule is of an elliptical form, and the ceiling rests on two concentric rows of fluted Doric columns. In the centre is a fine marble statue of Voltaire, by Houdon. The vestibule communicates with the lobbies by four staircases. The

interior form of the house is elliptical; and the total number of places is 1522. The saloon, and an adjoining gallery, contain numerous busts of distinguished French dramatists. An interesting collection of various objects connected with Molière and other celebrities of the French drama has been formed here. The performances at this theatre, which is the standard one of the whole country, used to be strictly limited to the most correct and the highest style of tragedy and regular comedy. Some relaxation of this rule has, however, taken place by the admission of the productions of M. Victor Hugo, M. Alex. Dumas, M. Scribe, etc., which, with all their merits, certainly do not reach the elevation of style heretofore deemed essential to the highest order of the drama. Of the performers, Mlle. Mars nearly alone sustained for a time the ancient renown of this national theatre, and comedy was consequently in the ascendant; but she has now left the stage, and the classic tragedy of France has vindicated its rights, principally by the powers of a young and admirable performer, Mlle. Rachel, who in the highest walks of tragedy has attained the same eminence as that inimitable actress in comedy. For the support of this theatre, 206,000 fr. are annually allotted by Government.

Prices of Admission.—Stalles, loges de la galerie, du rez-de-chaussée, balcon, et premières de face, 6 fr. 60 c. Orchestre, 5 fr. Premières de côté, première galerie, 5 fr. Secondes loges, 4 fr. Galerie de secondes loges, 3 fr. Troisièmes loges du centre, 2 fr. 75 c. Parterre 2 fr. 20 c. Seconde galerie, 1 fr. 80 c. Amphithéâtre, 1 fr. 25 c.—Doors open at 6; performances begin at 7.

The Odéon, or, as it is called, the Second Théâtre Français, was built in 1779, burnt down in 1799, and rebuilt, in 1807. The interior was a second time destroyed by fire in 1818, but restored in 1820. The exterior is 168 feet in length, 112 in breadth, and 64 in height. The principal front is ornamented with a portico of eight Doric columns ascended by steps. The vestibule is small; two handsome stone staircases lead from it to the interior, which holds 1600 persons. The decorations are tastefully executed, giving the theatre a light and elegant appearance, and the saloon is handsome. Upon the last restoration of this theatre every possible precaution was adopted in case of fire to prevent the flames extending from one part of the building to another. The performances here consist of tragedies, comedies, and other dramatic pieces. The director of the company has the theatre rent-free from Government.

Prices of Admission.—Avant-scènes des premières et des baignoires, 6 fr. Balcon, 4 fr. Premières loges fermées de face, 5 fr. Avant-scènes

des deuxièmes, 4 fr. Premières loges découvertes, 4 fr. Deuxièmes loges fermées, avant-scènes des troisièmes, 3 fr. Stalles d'orchestre, 4 fr. Baignoires, 3 fr. Deuxièmes loges découvertes, 2 fr. Troisièmes loges 1 fr. 50 c. et 1 fr. 25 c. Parterre 1 fr. 50 c. Loges du centre, 1 fr.

Théâtre du Gymnase, Boulevard Bonne Nouvelle, was erected in 1820, and presents a plain front to the boulevard. The vestibule is small; the house, which will contain 1280 spectators, is well suited both for hearing and seeing. The performances are limited to vaudevilles and comedies; most of the dramatic productions of Scribe were written for this theatre. The company is good.

Prices of Admission.—Avant-scènes, premières loges fermées, loges d'entresol, balcon, stalles d'orchestre, 5 fr. Baignoires, orchestre, 4 fr. Première galerie, 2 fr. 75 c. Premières, et deuxièmes loges fermées, 2 fr. 25 c. Deuxièmes loges, 1 fr. 75 c. Troisièmes loges, galeries des deuxièmes, 1 fr. 25 c. Parterre, 1 fr. 25 c.—Doors open at 6; performances begin at half-past 6.

Théâtre du Vaudeville, Place de la Bourse, formerly the Opéra Comique, was opened in 1827. It presents a narrow front, ornamented with columns of the Ionic and Corinthian orders, pilasters, and niches, in which statues are placed. The interior is of a circular form, and holds 1200 persons. The decorations of the house are not devoid of taste, and its size, which rendered it unfit for an opera, is suited to the present description of performances. The company is good.

Prices of Admission.—Avant-scènes du rez-de-chaussée et de la galerie, 6 fr. Avant-scène, baignoires des premières, stalles d'orchestre, et loges fermées du rez-de-chaussée de face, 5 fr. Premières loges, avant-scènes des deuxièmes, deuxièmes loges grillées de face, 4 fr. Baignoires, stalles de la galerie, 4 fr. Deuxièmes loges de côté, 3 fr. Balcon, 2 fr. 50 c. Deuxième balcon, 2 fr. Seconde galerie, 1 fr. Parterre 2 fr.—Doors open at 6; performances begin at from half-past 6 to 7.

Théâtre des Variétés, Boulevard Montmartre.—This theatre, built by M. Cellerier, was opened in 1807. Its front, though small, is pure in style, and decorated with two ranges of columns, Doric and Ionic, surmounted by a pediment. On the ground-floor is a vestibule, from which flights of stairs lead to the first tier of boxes and the saloon, over the vestibule. The house can accommodate 1240 persons. Vaudevilles and farces are performed here.

Prices of Admission. — Avant-scènes des premières et du rez-de-chaussée, 6 fr. Baignoires de face, loges de la galerie, premières loges de face, stalles, et balcon, 5 fr. Stalles d'orchestre, 5 fr. Orchestre, première galerie, loges de face du second rang, 4 fr. Loges de côte du second rang, 2 fr. 50 c. Stalles du pourtour, 2 fr. 50 c. Parterre et

deuxième galerie, 2 fr.—Doors open at 6; performances begin at half-past 6, and sometimes at 7.

THÉATRE DU PALAIS ROYAL occupies the site of the ancient Théâtre Montpensier, at the north-west corner of the Palais Royal, and was opened in 1831. It is neatly decorated within, but is of very small dimensions; the number of places is only 930. Vaudevilles and farces are performed here by an excellent company, and it is a most successful theatre.

PRICES OF ADMISSION. — Stalles de balcon, avant-scènes, 5 fr. Premières de face, stalles d'orchestre, 4 fr. Première galerie, 3 fr. Avant-scènes des deuxièmes. 3 fr. Premières galeries découvertes, baignoires, et deuxième balcon, 2 fr. 50 c. Troisièmes loges, 2 fr. Seconde galerie, 1 fr. 50 c. Parterre, 1 fr. 25 c. — Doors open at 6, performances begin at half past 6, and sometimes at 7.

THÉATRE DE LA PORTE St. MARTIN, Boulevard St. Martin.—The Opera-house having been burnt in 1781, this edifice, used for a time in its stead, was planned and built in 75 days. It is constructed of wood and plaster, and, though large and convenient within, is externally one of the most inelegant buildings in Paris. It has no vestibule, and the saloon is very small, but the salle holds 1803 persons. Dramas, etc., are performed here, and occasionally pieces of a higher standard.

PRICES OF ADMISSION. — Avant-scènes des premières, des secondes, et du rez-de-chaussée, premières loges grillées de face, 5 fr. Secondes loges grillées, stalles de balcon, 4 fr. Balcon de face, stalles d'orchestre, 3 fr Baignoires orchestre, première galerie, premières loges découvertes, deuxième rang, avant-scènes des troisièmes, 2 fr. 50 c. Loges du centre, secondes loges, 2 fr. Parterre, amphithéâtre, 1 fr. 50. Begins at about 6.

THÉATRE DE L'AMBIGU COMIQUE, Boulevard de Bondy.—The Ambigu Comique on the Boulevard du Temple having been destroyed by fire, this house was erected by Stouff and Lecointre, and opened in 1828. The front is ornamented at each storey with columns supporting a cornice and entablature, and the upper storey, instead of windows, contains niches with allegorical statues. The peristyle is surmounted by a terrace, and the ground-floor next the boulevard is skirted with shops. The theatre contains 1900 places. Melodramas and vaudevilles are performed here.

PRICES OF ADMISSION. — Avant-scènes du rez-de-chaussée et des premières, 5 fr. Premières loges de face, 4 fr. Stalles de balcon. 3 fr, Baignoires grillées, stalles d'orchestre et de galerie, premières loges découvertes, deuxièmes loges de foyer, avant-scènes des secondes, 2 fr. 50 c. Orchestre, première galerie, 2me. loges découvertes, 2 fr. 50 c. Avant-scènes des troisièmes, 2me. galerie, premier balcon, baignoires découvertes, 1 fr. 75. 2me. balcon, 1 fr. 50. Parterre, 1 fr. 25. Begins at about, 6.

Cirque Olympique.—Equestrian performances were first introduced at Paris by Messrs. Astley, of London, in the time of the Directory, and their company was succeeded by that of Franconi, in the time of Napoleon. There are two theatres of this name; one for performances in winter, the other in summer. The former is on the Boulevard du Temple, and was built in 1827, the building in the rue du Faubourg du Temple having been burnt in 1826. It is in the form of a parallelogram. The roof is of cast iron, and the stage, as well as all the entrances leading to it, can be completely separated from the house by a curtain and doors of iron. The front is plain; the interior, besides a stage, contains a circus in place of the pit, and holds 1800 persons. Military melodramas, in which cavalry are introduced, are chiefly represented here, with equestrian exercises. The prices of admission vary from 1 fr. to 4 fr., and the performances begin between 6 and 7.

The summer theatre is in the Champs Élysées, Avenue de Marigny. It is a spacious polygonal building of sixteen sides, built of stone, with an elegant pedimented porch to the East, surmounted with a bronze figure of a horse. Panels with horses' heads ornament the sides. The interior presents the appearance of an immense Moorish hall, the roof being supported by light iron columns, and painted together with the panels in rich colours with gilding. The ceiling is tastefully arranged in compartments representing equestrian figures, and from its centre, over the circus, hangs a chandelier with 130 gas jets. Round the circus are ranged sixteen circles of seats, holding 6,000 persons; the eight lower ones being fitted up with stalls. Opposite the entrance is the orchestra, with the door leading to the manége and other appendages of the theatre. The ventilation is admirably contrived. The admission is 1 fr. and 2 fr., and the performances, which are exclusively equestrian, commence at 8.

Théatre de la Gaîté, Boulevard du Temple.—This theatre, originally built in 1808, was burnt down in 1835, and re-opened a few months afterwards. It holds 1800 spectators. The performances are vaudevilles and melodramas.

Prices of Admission. — Avant-scènes des premières et du rez-de-chaussée, 4 fr. Premières loges de face et baignoires fermées, 3 fr. Deuxièmes loges de face, stalles de balcon et d'amphithéâtre, 2 fr. 50 c. Premières loges découvertes, deuxièmes avant-scènes, stalles d'orchestre, orchestre adossé, 2 fr. 25 c. Première galerie de côté, 2 fr. Orchestre et pourtour, 1 fr. 50 c. Deuxième galerie, troisièmes avant-scènes, 1 fr. 25 c. Parterre, 1 fr. Begins at about 6.

Théatre des Folies Dramatiques, Boulevard du Temple, rected in 1830, may be classed, as to the nature of its perormances, with the preceding. It holds 1400 persons.

Prices of Admission. — Premières loges de face, 2 fr. 25 c. Avantcènes du rez-de-chaussée, 2 fr. 75 c. Avant-scènes des premières, 2 fr. 0 c. Stalles des premières, de face, 1 fr. 75 c. Balcon, baignoires, avantcènes, 1 fr. 50 c. Orchestre, 1 fr. Parterre, 75 c. — Doors open at bout 5; performances begin at 6 to half past.

Théatre des Délassements Comiques, Boulevard du Temple, pened in 1841.—It contains 1100 places. Comic representations, omprising farces, vaudevilles, and little dramas, are performed.

Prices of Admission. — Avant-scènes, 2 fr. 50 c. Loges grillées de ace, premières loges, 2 fr. Stalles d'amphithéâtre, 1 fr. 50 c. Orchestre, 1 fr. 25 c. Parterre, première galerie, 75 c. Deuxième galerie, 40 c.

Théatre Beaumarchais, Boulevard St. Antoine, erected in 1836. —It contains 1226 places. Farces, vaudevilles, and little melodramas are performed here.

Prices of Admission. — Avant-scènes des premières et rez-de-chaussée, 3 fr. Loges de face, 3 fr. Stalles, première galerie, 2 fr. Loges de côté, orchestre, 1 fr. Pourtour, 90 c. Parterre, 75 c. Seconde galerie, 75 c. Troisième galerie, 40 c. Begins at about 6.

Théatre du Panthéon, rue St. Jacques.—This house, opened in 1832, reflects censure on the government for having permitted the conversion into a theatre of the ancient church of St. Bendict, one of the earliest temples of Christianity erected in Paris. It was rebuilt in 1517, and was famous in the days of the Ligue as the parish church of the celebrated Jean Boucher, who maintained from its pulpit the justice of the assassination of Henry III. The body of the church now forms the theatre. The performances are vaudevilles and melodramas. The number of places is 1200.

Prices of Admission. — Premier balcon, avant-scènes des premières, stalles, 2 fr. 50 c. Premières loges de face, 2 fr. Avant-scènes des secondes, stalles d'orchestre, stalles de galerie, premières loges, 1 fr. 50 c. Deuxième galerie, 1 fr. 25. Orchestre adossé, 1 fr. Orchestre, 75 c. Parterre, premier amphithéâtre, 60 c. Begins at about 6.

Théatre du Luxembourg, rue de Fleurus.—Comic pieces, pantomimes, melodramas, and vaudevilles. Admission 8 to 25 sous.

Théatre St. Marcel, rue Pascal, in the Faubourg St. Marceau.—For petty vaudevilles and melodramas of the *intense* sort. Admission from 6 to 50 sous.

Théatre de M. Comte, Passage Choiseul.—The actors, who are all young, perform vaudevilles, comedies, etc., with great ability. To these are occasionally added tricks with cards, etc., and ventriloquism. For children it is the most amusing of the

Parisian theatres. M. Comte gives representations of legerdemain, etc., at private houses; the charge varies from 100 to 300 fr. for the evening's performance.

PRICES OF ADMISSION. – Avant-scènes, 5 fr. Loges de face, 3 fr. Orchestre, 2 fr. Pourtour, première galerie, loges de côté, 2 fr. Parterre, deuxième galerie, 1 fr. Begins at about 6.

GYMNASE DES ENFANTS, Passage de l'Opéra, opened in 1829.—It resembles the preceding, but is not so attractive. A fire having lately destroyed part of the interior, it is doubtful whether this theatre will be reopened.

PRICES OF ADMISSION from 15 sous to 3 francs. — Begins at about 6.

THÉATRE DES FUNAMBULES, Boulevard du Temple.—Rope-dancing and comic representations with a clown, etc.

ADMISSION from 5 to 25 sous. — Begins at about half past 5.

THÉATRE LAZARY, Boulevard du Temple.—A species of spectacle for the lower classes and children; for the latter there is a day performance. Admission 3 to 15 sous.

THÉATRE SÉRAPHIN, 121, Palais Royal.—This is a kind of puppet-show, with mechanical figures, called *Ombres Chinoises*, etc., and is the delight of children and nursery-maids.

ADMISSION 15 to 30 sous. — Performances at 1, and at 7.

THÉATRES DE LA BANLIEUE.—These small theatres being without the barriers, and consequently at a distance from most of the places of amusement in Paris, are generally well attended by the inhabitants of the suburbs. The exterior appearance of some of them is neat. The pieces performed are vaudevilles, petty comedies, and even tragedies. The *Théâtre Montmartre*, at Montmartre; the *Théâtre des Batignolles*, near the Barrière de Clichy; the *Théâtre de Belleville*, by the Barrière de la Courtille, and the *Théâtre du Mont Parnasse*, beyond the barrière of the same name, give representations daily; the *Théâtre de Grenelle*, at Grenelle, two or three times a-week; the *Théâtre des Thernes*, beyond the Barrière du Roule, Sundays; the *Théâtre du Ranelagh*, beyond Passy, near the gate leading into the Bois de Boulogne, sometimes in summer. The admission varies from 6 to 30 sous.

CONCERTS.

There are permanent concerts of instrumental music established in Paris every evening. These undertakings have, however, in general, proved unprofitable, on account of the high salaries given to performers, etc.; at the present time the only one open is the *Concert Vivienne*, in the rue Vivienne, where a large orchestra, instrumental and vocal, performs all the new

music in vogue. Prices of admission: Loge de 4 places, 10 fr.; loge de 2 places 6 fr.; stalles, avant-scènes, galeries, 2 fr.; pourtour, 1 fr. 50 c.; parquet, 1 fr.

Occasional and Morning Concerts are frequent in all seasons, but particularly in winter. They generally take place at the *Conservatoire de Musique*, No. 2, rue Bergère, in the saloons of the several Theatres, or in rooms belonging to some of the principal musical-instrument-makers.

EXHIBITIONS, PUBLIC GARDENS, BALLS, ETC.

DIORAMA.—This well-known exhibition, first established in France, and brought to perfection by MM. Daguerre and Bouton, was completely destroyed by fire in 1839. A new one was opened in 1843 by M. Bouton, and meets with much encouragement.

NAVALORAMA, Place de la Concorde.—At the entrance of the Champs Élysées is a Naval Panorama, in which the vessels and water are in motion; it will be found well worth a visit.

PANORAMA.—In the Champs Élysées, near the river side, is another exhibition of this description, similar to those so well known in London.

SALON DE FIGURES, 54, Boulevard du Temple.—This is an exhibition of wax-work representations of celebrated characters, some of which are well executed. Admission 30c. and 15c.

JEUX DE PAUME (TENNIS-COURTS).—There were several buildings appropriated to these exercises; at present, the only one is in the Passage Sandrié, No. 8.

PIGEON-SHOOTING, at the Little Park of Monceaux, Barrière de Monceaux.—Mr. T. Bryon established this amusement in 1832. The matches take place every Monday, Wednesday, and Saturday, from September until May, and every Wednesday and Saturday the rest of the year. Supported by a club, consisting of the *élite* of the French capital, the director is bound to furnish 2000 birds a-week, if required. Any gentleman may shoot by paying 4 fr. per day as a non-subscriber. During the winter the pigeons are 9fr. per dozen, and in the summer, 12fr. Wild rabbit, quail, and sparrow shooting. Subscription to the club, 3 months, 40fr.; 6 months, 60fr.; 12 months, 100fr.

BALLS.—Dancing being the favourite amusement with the Parisians both in winter and summer, there is no quarter of the capital in which ball-rooms suited to all classes are not to be found. The principal places during winter are—*Cirque des Muses*, 45, rue de Grenelle St. Honoré; *Prado*, near the Palais de Justice; *Bal Montesquieu*, rue Montesquieu; *Salon de Mars*,

75, rue du Bac. Besides these there is an innumerable variety of ball-rooms of a lower description. In summer dancing takes place in gardens within or immediately adjoining the capital. The following is a list of the principal ones:—*La Chaumière,* Boulevard Mont Parnasse; its garden is small, but tastefully laid out.—*La Chartreuse,* between the Observatory and the Luxembourg garden.—*Prado d'Été,* also near the Observatory. —*Montagne Belleville,* close to the barrier.—The amusements in these gardens are nearly similar. The company is not very select, the female part consisting chiefly of *grisettes.* Gentlemen may go *en garçon,* but a lady cannot appear in them, nor in the ball-rooms above mentioned. An exception must be made in favour of Ranelagh, at the entrance of the Bois de Boulogne, close to Passy, where balls are given once or twice a-week, and of the *Jardin Mabille,* Champs Élysées. Balls take place also at St. Cloud, Sceaux, Enghien, and Montmorency, but are not so well attended as Ranelagh.

Guinguettes.—*Guinguettes* are the houses or gardens of *traiteurs,* in the suburbs of Paris. The lower classes resort to them in great numbers, particularly on Sundays and Mondays. These establishments were originally very inferior and cheap, but some of them have since been patronised by the middling classes, and afford pretty good accommodation. Among the most celebrated are the Vendanges de Bourgogne, Faubourg du Temple; Jardin de la Gaîté, Barrière du Maine; the Salon Desnoyez, Barrière de la Courtille; the Ferme, upon the hill of Montmartre; the Ile d'Amour, at Belleville; le Salon du Feu Éternel, Boulevard de l'Hôpital. When a *guinguette* adds an orchestra and a ball-room to its other attractions, it is called a *bastringue.* The houses which sell only wine and liquors are denominated *guinches.* The stranger may as well look in at some of these places, as it will enable him to form a correct idea of the character and manners of the lower classes.

The Carnival and Masked Balls. (1)—The carnival takes place

(1) The first ball to which the public were admitted, without distinction. on payment of money, was given at the Opera, 2d January 1716, a license having been granted by the Regent Duke of Orleans the year preceding. The price of the ticket was five livres. In 1717, the exclusive privilege of giving them was granted to the Opera; notwithstanding which balls were given at other theatres during the ten years for which the privilege was granted. It was at the Opéra Comique of that day that the idea of boarding over the pit to a level with the stage, for the purpose of dancing. was first effected by Father Sebastian, a Carmelite friar and mechanical genius, at the suggestion of the Chevalier de Bouillon. In 1746, balls had so much increased in public favour, that the Director of the Opera

during the five or six weeks preceding Ash Wednesday, and is the season of masked and fancy balls in private society, and at the various places of public amusement; masks appear in the streets only on the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and *Mi-Carême*. On these days, crowds of persons in fancy dresses, many of them masked, and exhibiting all sorts of antics, appear in the streets, principally on the northern Boulevards, and immense crowds in carriages, on horseback, or on foot, assemble to witness the gaieties of the scene. The Carnival was prohibited in 1790, and not resumed till Bonaparte was elected first consul. Its restoration caused great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed on these annual festivals; but it has now lost many of its charms, and the masks are comparatively few. After parading the streets, the masks repair to the various masked balls of every description which abound.—The *Public Masked Balls* take place on fixed days throughout the Carnival, being given at almost all the theatres, at the *Salle Vivienne*, etc. The most select are at the Opera-house and the Opéra-Comique, where they begin at midnight, and continue till day-break. Gentlemen can go in plain clothes and unmasked; ladies are allowed to go in fancy dresses, and ought to be always masked. These balls are very well managed; the new music of the year is always heard there; and they present a gay and amusing spectacle. The charge is from 3 fr. to 10 fr.; refreshments and supper may be had.—The procession of the *Bœuf Gras* for ages past has been celebrated at Paris on the *Dimanche* and *Mardi Gras*, when the prize ox, preceded by music, and accompanied by a numerous train of butchers fantastically dressed, is led through the streets. The ox is covered with embroidery, and his head adorned with laurel; formerly he carried on his back a child, called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a sceptre and in the other a sword. The child now follows the *Bœuf*

petitioned for a restriction of their number, and about that time several persons were proceeded against for giving balls with saleable tickets in private houses, some not of the best reputation. Towards the end of the last century the balls were organised at the Opera nearly on the same plan as at the present day, but with much less splendour of decoration; and it is mentioned by a contemporary writer as a matter of astonishment, that "22 lustres, with 12 bougies each, 32 branches with 2 each, 10 girandoles, with 5 each, with flambeaux, lampions, and pots-à-feu to light the approaches, were seen with 60 musicians, half at each end of the theatre."

Gras in a triumphal car, but without sceptre or sword. The old practice is, however, sometimes reverted to.

Reviews.—From the military character of the French nation, and the great number of troops forming the garrison of Paris, reviews frequently take place. The National Guards and regiments on duty at the Tuileries are paraded with military music in the court of the palace every morning at about 9 in summer and 10 in winter, and the troops of the garrison are often reviewed by the king or the princes. In the Champ de Mars field-days frequently take place. At the King's Fête, and on the anniversary of the Fêtes of July, grand reviews sometimes form leading features of the public ceremonies.

Horse-Races.—The sports of the turf have within a few years become much more general among the Parisian nobility and gentry than formerly, and great attention is now devoted to the improvement of the breed of horses. Races take place annually in May and September, in the Champ de Mars, at Chantilly, and at Versailles. (1) The principal prizes at these three places are awarded by the French Jockey Club, also called the *Société d'Encouragement pour l'Amélioration de la Race des Chevaux en France*. This club, situated at the corner of the Boulevard and the rue Grange Batelière, consists of about 300 members, and was first founded at Mr. Bryon's, Tivoli Gardens, in 1833. The May races in the Champ de Mars take place on three separate days; the prizes in all amount to about 30,000 fr., besides considerable sweepstakes and matches, subscribed for by the French Jockey Club. In September, races occur on four days, and the prizes are given partly by the arrondissement, and partly by the King. Their aggregate amount is more than 35,000 francs, with considerable sweepstakes, besides several private matches that vary from year to year. In the Bois de Boulogne private matches frequently take place, and steeple-chases are run from time to time in the environs of Paris. The time and amount of the prizes are regularly announced beforehand in the journals, and particularly in *Galignani's Messenger*. The Jockey Club keeps a stud-book, and publishes a racing calendar, as in England. (2)

Public Fêtes.—The public fêtes are held in the Champs

(1) There are also races once a-year at Rouen and Havre.

(2) The club accords prizes for newly established races in the departments, to encourage the sports of the French turf, and the amelioration of the breed of thorough-bred stock in France. The French Racing Calendar, from 1776 to 1843, edited by Mr. Bryon, forms 8 vols. It is to be had at Messrs. Galignani and Co.'s Library, 18, rue Vivienne.

Élysées and at the Barrière du Trône, on the anniversaries of the King's fête-day, May 1, and the Revolution of 1830, July 29. In the different areas of the Champs Élysées are rope-dancers, jugglers, buffoons, orchestras for dancers, *mâts de cocagne*, and stages for dramatic representations. In the evening the avenues and walks are illuminated, as well as the garden of the Tuileries. Although upon these occasions the multitude is immense, few quarrels occur, and in general order and good humour prevail. Provisions and wine were formerly distributed to the populace, but the confusion and drunkenness that ensued induced the authorities to decide that the distribution should in future be made privately, to poor families, by the mayors of the different arrondissements, aided by the members of the *Bureau de Bienfaisance*.

JOUTES SUR L'EAU.—The watermen of the Seine formerly amused the people with rowing and sailing matches. To these were added mythological representations, with naval combats, etc. Aquatic sports still form part of the fêtes of July, and are given at most of the fêtes of villages on the banks of the Seine.

MATS DE COCAGNE.—This exercise, first introduced in Paris in 1825, is a favourite amusement at the public fêtes of the capital, as well as at fairs in provincial towns and villages. It consists of a mast, 60 feet in height, smeared with soap and grease, at the top of which are suspended prizes, such as watches, silver forks and spoons, silver cups, etc., which fall to the lot of those who succeed in reaching them. (1)

SKAITING.—The places most frequented for this exercise are the basin de la Villette, the canal St. Martin, the basins in the Tuileries, the gare de la Bastille, and the gare de la Rapée.

PROMENADES.

Most of the public promenades of Paris have been already described in the preceding part of this book, but they are here placed under one head for the convenience of the reader.

The CHAMPS ÉLYSÉES form the largest place of public exercise within Paris for persons in carriages, on horseback, or on foot, and in many respects, during the summer season, the most agreeable. (See p. 191.)

The GARDENS OF THE TUILERIES form a most delightful walk for the fashionable world. (See p. 156.)

The GARDEN OF THE PALAIS ROYAL is generally frequented by the inhabitants of the centre of the town. (See p. 179.)

(1) It has been remarked by the journals, that from the great progress in gymnastics lately made in France these prizes are much sooner reached than formerly.

The Garden of the Luxembourg, which has recently undergone great embellishments, is the principal promenade on the southern bank of the Seine. (See p. 366.)

The Garden of Plants, with its botanical collections, hot-houses, etc. (See p. 411.)

The Boulevards, interior and exterior, are resorted to by Parisians of all ranks, and, especially since those on the northern side have been lighted with gas and flagged, form by day or night amusing and healthy walks. The Boulevard des Italiens in particular, and those adjacent, present on a fine autumnal evening a scene of the utmost gaiety; the effect is indescribable; a confusion of colours and images bursts upon the eye, and the whiteness of the houses, broken at intervals by dark masses of verdure, form a beautiful contrast to the blaze of light issuing from the splendid "cafés" and club-houses, while the glaring gas-lights without illuminate the groups seated round the little marble tables : rattling equipages rush by, and all the world seem entranced at this hour in the pleasure of perfect idleness. (See p. 122, 218.)

The Park de Monceaux, though the property of the King, [illegible] be visited by persons furnished with tickets (see p. 201), [illegible] forms a most delightful and retired promenade.

Bois de Boulogne.—This wood, about two miles from [illegible] bears the name of a village to which it is contiguous. [illegible] the Revolution its trees were stunted or dying from age. [illegible] revolutionary axe in part cleared it; whatever was then [illegible] was felled in 1814, to make palisades for the barriers of [illegible] at the approach of the allied armies. In July, 1815, after [illegible] capitulation, the British troops, under the command of the [illegible] of Wellington, encamped there. Subsequent planting, and [illegible] growth from old stocks, have now made it a thick and [illegible] wood. The Bois de Boulogne has been long celebrated [illegible] place for duelling and suicides. It is the Hyde Park of [illegible] where the most splendid equipages and finest horses [illegible] capital are displayed. It is also celebrated for the annual [illegible] cession or promenade de Longchamp. In one of the pri[illegible] alleys, near the gate on the Neuilly road, are a good café and a restaurant. The fortifications which pass along the eastern side of this wood have caused the destruction of one of its finest avenues.

A little further on, towards Neuilly, is *Bagatelle*, a beautiful villa, erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. It is now the

WITH THEIR [illegible]VEYANCES LEADING TO THEM.

PLACES.	Pa[illegible]	[illegible]ONVEYANCES.
Arcueil	4[illegible]	
Argenteuil	4[illegible]	Omnibus.
Arnouville	4[illegible]	No. 51.
Auteuil	4[illegible]	
Belleville	4[illegible]	bus.
Bellevue	4[illegible]	—Rail-road, Chaussée du Maine.
Bercy	4[illegible]	
Buc	4[illegible]	
Chantilly	[illegible]	
Chare[illegible]		
Chate[illegible]		
Chois[illegible]		
Com[illegible]		
Corb[illegible]		
Eng[illegible]		
Ern[illegible]		
Fon[illegible]		
Gre[illegible]		
Ma[illegible]		
Ma[illegible]		
Me[illegible]		
Mo[illegible]		
Mo[illegible]		
N[illegible]		
N[illegible]		
P[illegible]		

[illegible] agriculture, a flock of sheep for experiments, a herd of different kinds of swine, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy; besides farriers' shops, buildings for experiments, and a bee-house. Pupils from the north of France are admitted at Alfort upon the presentation of the Minister of Commerce and Agriculture, either as boarders, at 360 fr. a-year, or as gratuitous pupils. The Minister of War has 40 pupils in the school destined

a restaurant. The fortifications which pass along the eastern side of this wood have caused the destruction of one of its finest avenues.

A little further on, towards Neuilly, is *Bagatelle*, a beautiful villa, erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. It is now the

roperty of the Marquis of Hertford, who purchased it for 13,000 fr., and is fitted up in a style of great elegance and luxury.

Near Passy, in the Bois de Boulogne, is the *Château de la Iuette*, formerly crown property, but now belonging to M. rard, and partly occupied as the *Institution Orthopédique* of . Jules Guérin. Immediately fronting this is *Ranelagh*, a well-nown and most agreeable place of public amusement. It consts of a ball-room, a small theatre, and good gardens, with a afé attached, where balls are given every Sunday and Thursday uring the summer, and occasionally dramatic representations. is well attended, and the subscription balls are the best in e neighbourhood of Paris.

The Bois de Vincennes, east of Paris, is an agreeable place r exercise, more retired than the Bois de Boulogne, but, on ccount of its remoteness from the fashionable quarters of aris, not so well known as a promenade.

The Pré St. Gervais and the Bois de Romainville are, the ne an open tract of land behind Belleville; the other a pictuesque wood adjoining it.

Both these spots and the Bois de Vincennes are much resorted o by the middling and lower classes of Parisians for pic-nic arties and Sunday excursions.

CHAPTER IX.

ENVIRONS OF PARIS.

[In the following brief notice of the Environs of the capital mention is nade only of places which contain some objects of interest, to make them vorthy of a visit. For a list of conveyances, see annexed table of Fêtes.]

ALFORT.—This village, two leagues from Paris, near the confluence of the Seine and the Marne, is celebrated for a royal veterinary school, founded by Bourgelat, in 1776. This establishment possesses a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology. There are also a botanical garden, hospitals for sick animals, a laboratory, a pharmacy, ground for the cultivation of grasses, a school of practical agriculture, a flock of sheep for experiments, a herd of different kinds of swine, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy; besides farriers' shops, buildings for experiments, and a beehouse. Pupils from the north of France are admitted at Alfort upon the presentation of the Minister of Commerce and Agriculture, either as boarders, at 360 fr. a-year, or as gratuitous pupils. The Minister of War has 40 pupils in the school destined

for veterinary service in the cavalry. They are received from the age of sixteen to twenty-five; and the duration of their studies is four years. They must all be able to read and write, and understand arithmetic, grammar, and smith's work. The number of pupils that can be received is limited to 300. Animals that require treatment are admitted at a charge of 50 sous a-day for a horse, and 12 sous for a dog. If their owners are poor, the only charge made is for their keep. In case of murrain among cattle, pupils or professors are sent to treat them. There are two similar institutions in France; one at Lyons, for the central departments, and another at Toulouse, for the south. (1)

ARCUEIL.—The name is derived from the arches of the aqueduct, constructed by the Romans. (See p. 128.) The country round is pleasing and picturesque; and it abounds with neat country-houses.

ARGENTEUIL.—A large village, 2½ leagues north of Paris, on the Seine. There was a priory here, founded in 656, to which Eloisa retired in 1120, till the Paraclete was prepared for her by Abelard.

ARNOUVILLE.—Four leagues north of Paris. Louis XVIII. passed three days in the château of this place previous to his entry into Paris, on the 8th of July, 1815; and here it was that he drew up his Charter.

AUTEUIL—a charming village, about a league to the west of Paris, is pleasantly situated at the entrance of the Bois de Boulogne. It was the favourite retreat of Boileau, Molière, Racine, Lafontaine, La Chapelle, Franklin, Helvetius, Cabanis, Condorcet, Count Rumfort, and other eminent men. It contains a number of handsome villas.

BELLEVILLE—at the extremity of the faubourg du Temple, commands a fine view of Paris. The side of the hill is covered with country-houses and a great number of *guinguettes*, where a multitude of Parisians, of the lower classes, assemble on Sundays and holidays.

BELLEVUE—a village two leagues west of Paris, delightfully situated on the hill leading to Meudon from Sèvres. From the terrace an enchanting and extensive view is obtained of Paris and the windings of the Seine.

(1) The annual cost to Government of the three veterinary schools of Alfort. Lyons, and Toulouse, comprising altogether 600 students, is 492,000 fr., being on the average 820 fr. for each student. The average number of horses kept in them is 1332, viz. 838 stallions, 127 mares, 2?? colts, 99 fillies, and 56 draft horses The expenses amount to 1,921,900 fr. In the sheep farms at Rambouillet, Perpignan, and Lahayevaux, there are 1500 animals, the keep of which amounts to 116,000 fr. a-year.

BERCY.—At this extensive suburb of Paris a considerable part of the wine from Champagne and Burgundy, brandy, vinegar, and oil, for the supply of the capital, is landed as it arrives from the interior. The warehouses are extensive, and used for bonding wine.

BERNY.—A village at the junction of the Orleans, Versailles, and Choisy roads, 3 leagues south of Paris, is noted for its steeple-chases, numerously and fashionably attended.

BICÊTRE.—This is a celebrated hospital, situated in the commune of Gentilly, half a league from the Barrière d'Italie, on the road to Fontainebleau. John, bishop of Winchester, built here, in 1204, a château, which was named *Château de Wincestre*, from whence came *Bichestre, Bicestre, Bicêtre*. The Duke de Berry gave it, in 1416, to the chapter of Notre Dame, of whom Louis XIII. bought it in 1632, and erected on its site an hospital for military invalids, which took the title of *Commanderie de St. Louis*. Louis XIV. having built the Invalides, this house was annexed to the general hospital de la Salpêtrière. Bicêtre is situated on lofty ground, and the air is better than in most hospitals of Paris. Great difficulty was experienced in obtaining water; but two wells having been sunk in 1775 to 172 feet, water was found, and is now raised by machinery. Bicêtre is used as an asylum for indigent old men, and male lunatics. It presents a square of 900 feet on each side, and contains three courts. A new division, constructed in 1822, at an expense of 400,000 fr., consists of two piles separated from each other by a small garden and ornamented with a peristyle, where the lunatics walk when the weather excludes them from the garden. The indigent and infirm old men occupy the greater part of the building. They have no private rooms, but there are large rooms with workshops and dormitories, as also several gardens and court-yards for exercise. Those who work receive trifling wages, part expended in procuring them better food, and the rest given them when they leave. The daily allowance to the indigent is a portion of soup, a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. The average daily cost of each individual is 90 c., and the total annual expense about 900,000 fr. At the age of 70 they have a double portion of wine; and when 30 years in the house receive a double allowance of every thing. The class of persons called *reposans* are such servants of the hospital as are unable to work. When sick, the paupers are removed to the infirmary. There are 3,000 beds destined for the indigent. The most afflicting spectacle in the

interior of this vast establishment is that of the lunatics, idiots, and epileptics, 800 in number, who have in general the same allowance as the paupers, excepting of bread, of which they receive a larger quantity. The insane, *when dangerous*, are confined in a strait-jacket and shut up. Otherwise the most lenient treatment is observed towards them; and to those who are capable of it, daily occupation is given on a model farm and bleaching-ground, called the *Ferme Ste. Anne*, at the Barrière de Santé, where there are also large sties for breeding hogs of superior kinds. This method of treating lunatics has been found to succeed beyond all expectation. Formerly a vast prison was situated within the walls of this hospital, in which all persons condemned to the galleys or to death awaited their punishment. This has now been transferred to the new prison, in the rue de la Roquette. Doctors of Bicêtre: for the old and infirm, Rochoux-Horteloup; for lunatics, Voisin, Leuret, and Moreau. Surgeon, M. Nelaton.

BOURG-LA-REINE, 2 leagues south of Paris, is traversed by the high road to Orleans. There is a house here, with a park, built by Henry IV. for Gabrielle d'Estrées. Here Louis XV. received the infanta of Spain, in 1722. The cattle-market, called *Marché de Sceaux*, for the butchers of the capital, is held every Monday.

BUC—a village 4½ leagues south-west of Paris, is remarkable for the aqueduct erected by Louis XIV., which conveys water to Versailles (half a league distant): it is supported by 19 arches. Near this place is the source of the *Bièvre*.

CHANTILLY—a town 10 leagues north of Paris, was once celebrated as the residence of the illustrious house of Condé. The estate of Chantilly having lapsed to the crown in 1484, Charles VIII. gave it to Guillaume de Montmorency, his nephew; one of whose descendants having forfeited his head and his estates in 1632, Louis XIII. presented Chantilly to the Princess de Condé, sister of the duke alluded to. It was finally presented to the Great Condé in 1661, by Louis XIV. Here the inheritors of that title continued to live in princely style till the Revolution, when the principal building forming the palace was demolished, and the works of art, except such as had been removed and secreted, were destroyed, together with the garden, etc. On the Restoration, in 1814, the remaining buildings of the château were restored to the house of Condé, and many improvements were made by its late possessor, who frequently resided here, and made it his principal hunting-seat. On his melancholy death in 1830, Chantilly descended to the Duke

d'Aumale, fourth son of King Louis Philippe. The château is handsome, and contains some curious paintings. The stables, coach-houses, etc., form an immense range of buildings, and cannot fail to attract the attention of the stranger. The great stable, capable of holding 180 horses, is ornamented in the interior with stags' heads carved in stone, and on the outside with subjects taken from the chase. Altogether, the château and its dependencies, with the grounds, which are very beautiful, and laid out with spacious lawns, parterres, and groves, in the English style, are well worthy of a visit. The forest of Chantilly, which joins the park, contains 7,600 acres. In the midst of it is a circular area, called the *Table Ronde*, from which 12 roads branch in different directions, and this used to be the rendezvous of hunting parties; here also the festival of St. Hubert, the patron of sportsmen, was celebrated. The lakes of Commelle, four in number, are worth a visit. Near them is the *Château de la Loge*, a small gothic structure, said to have been built in 1227, by Blanche de Castile, mother of St. Louis, restored and beautifully fitted up in 1826. Races, under the patronage of the Princes, take place here in May, and are exceedingly well attended. The amount of prizes given by government is about 14,000fr., besides numerous sweeptakes and matches, some of which are subscribed for by the Jockey Club. In the royal racing stud which is established here there are generally in training from 100 to 120 horses belonging to different proprietors. Every facility is given to see the château and park. The *Hôtel d'Angleterre* and the *Hôtel de Bourbon Condé* are recommended. The visitors of Chantilly should extend their excursion to Courteil, near Senlis, where the racing stud and corn-mills of M. Fasquel are established. The stud is under the superintendence of Henry Edwards, who came in 1843 from Naples, where he had the care of the stud of a Prince.

CHARENTON—was celebrated in the times of Henry IV. and Louis XIII. and XIV. for the controversies carried on here with regard to the Protestants. It is now known for the great hospital for insane persons of both sexes, founded in 1644 by the minister Sebastien Leblanc, but afterwards formed into a boarding-house by the Frères de la Charité, for the cure of lunacy. In 1797, it was converted by government into an asylum for 400 lunatics whose cases were not hopeless; others are now received whose insanity is considered incurable. The mode of treatment by giving employment and amusement to the patient, with the apparent absence of restraint, has been found very successful. The house is spacious, and many important addi-

tions, at an expense of 3,320,000 fr., have been made within a few years, particularly a large wing, built in 1838. The chambers and dormitories are spacious, well-lighted, airy, etc.; and the passages are warmed by iron pipes under the floor. The asylum is under the immediate authority of the Minister of the Interior, and the superintendence of a special committee. Persons are received here gratuitously, and as boarders. The gratuitous admission can only be obtained from the minister, and for a determinate time.—There are three classes of boarders, the first, those who pay 1,300 fr. and upwards; the second, 975 fr.; and the third, 650 fr., including washing. Certificates are to be presented on the part of lunatics previous to their being allowed to enter, and certain formalities have to be complied with. Admission is granted at all times to patients; but the public are only admitted from nine to four o'clock, on Tuesdays, Thursdays, and Sundays. No one is allowed to enter the wards, but strangers are shown the courts and gardens. Lunatics, whether cured or not, are restored to their families on permission of the authority which ordered their admission.

CHATENAY—a mile and a half south of Sceaux, is celebrated as being the birth-place of Voltaire, in 1694.

CHOISY-LE-ROI.—This pretty village, 2 ½ leagues from Paris, is so called from a château which formerly existed here, and was a favourite residence of Louis XV. It is celebrated for its glass-houses, which are on a large scale, and contains a fine establishment for painting on glass, etc. It is well worth a visit. Choisy is likely to receive great additions to its population, from the convenience afforded by the Corbeil railroad.

COMPIÈGNE.—This town, with 6,000 inhabitants, 17 leagues north-east of Paris, near the confluence of the Oise and the Aisne, possesses a palace agreeably situated between the town and the forest. The exterior is elegant, but not magnificent. The apartments are splendid, and superbly decorated and furnished. It was here that Napoleon received the archduchess Maria Louisa. The grand gallery, erected by the Emperor, is above 100 feet in length, 40 in breadth, and 30 in height. The vaulted roof is supported on each side by twenty fluted marble columns, richly gilt. The ceiling is divided into 12 compartments, beautifully painted in allegorical figures, representing Napoleon's principal victories, by Girodet. The state bedchamber is very magnificent. There are some fine paintings in the chapel and other apartments. The gardens in front of the palace are agreeably laid out, and an arbour of iron framework, 4,800 feet in length, and 14 feet broad, leads from the

alace to the forest, forming a delightful walk. There is also a anal of the same length. The forest of Compiègne contains 9,600 acres, and some of the finest oak timber in France is elled in it. Clovis had a seat at Compiègne, and the property as never been alienated from the crown. It was at the siege f Compiègne that the Maid of Orleans was made prisoner by he English in 1430. A camp for military evolutions is generally ormed here every autumn, and races take place at the same ime. An interesting museum has been formed in the town of ational antiquities of various epochs. An agreeable trip to this lace may be made by railroad to St. Germain, and thence by team up the Oise.

CORBEIL—8 leagues south of Paris, on the Seine; a small own, with a considerable trade in corn and flour. A branch f the Orleans railway terminates here; and hence passengers o, by corresponding vehicles, to Fontainebleau, about 7 leagues listant. This branch railway will ultimately be continued to he latter town.

ENGHIEN-LES-BAINS.—This village, 4 leagues north of Paris, s situated on the lake of St. Gratien, between Montmorency nd the wood of St. Gratien. The sulphuric spring was discoered in 1766. The waters contain lime, carbon, magnesia, oda, and sulphuric hydrogen gas; their usual temperature is 9 degrees of Fahrenheit, but they may be heated much higher vithout losing their properties: they are efficacious in diseases f the skin, intestinal chronic affections, scrofulous, nervous, nd rheumatic disorders. The establishments formed here, on he border of the lake, for the accommodation of visitors, are n a large scale. Horses and asses are ready saddled for rides o the delightful villages in the neighbourhood. Balls are given ere during the summer, and attract the Parisians in great umbers.

ERMENONVILLE—10 leagues north-east of Paris, is remarkble for its château, in a dependency of which Jean-Jacques Rousseau died. M. de Girardin, having learnt that the smallness f Rousseau's income had compelled him to quit Paris, invited im to Ermenonville, where he arrived on the 20th of May, 778, but died on the 2d of July following, and was buried in an sland in the great park, called *Ile des Peupliers*, where a moument was erected to his memory. The park and grounds re laid out with very great taste, and are well worthy of eing seen.

FONTAINEBLEAU.—This large and handsome town, but containing only 8500 inhabitants, is situated in the middle of

the vast and beautiful forest of the same name, in the department of the Seine-et-Marne, and is the seat of its sub-prefecture, the chef-lieu being Melun, distant 4 leagues. The distance of Fontainebleau is 14½ leagues S.E. of Paris, on the high road to Lyons. It is a well-kept regularly-built but dull town, containing little in itself to interest the stranger, but every deficiency in this respect is more than compensated for by its château and the splendid scenery in the neighbouring forest. The château is unquestionably one of the most beautiful palaces in France, and perhaps as an historical monument—restored as it has been to its original state by the judicious munificence of his Majesty Louis Philippe—is unequalled throughout Europe. The edifice exhibits noble specimens of the different styles of architecture, from the time of Francis I. to the present day. Louis Philippe commenced its complete restoration in 1831, and the works proceeded with great activity, and at considerable cost; all the first artists of France have been employed in decorating it; the most scrupulous attention has been paid to the restoration of everything to its original style: the furniture has been carefully selected, and the effect of the palace is the most splendid that can be conceived. A small hunting-seat, built by Louis VII., and occasionally used by him and Philip Augustus, was first constructed here, which led afterwards to larger buildings; but it is to Francis I. we must ascribe the credit of erecting the château of Fontainebleau. It was a favourite residence of his immediate successors. Here the revengeful Christina of Sweden, in after times, caused her favourite Monaldeschi to be assassinated; here Louis XIV. revoked the edict of Nantes; here Napoleon detained Pope Pius VII. a prisoner for 18 months; and here Napoleon himself, not long afterwards, was constrained to sign his abdication, and take leave of the imperial eagles—for a season. Louis XVIII. and his family took little pleasure in Fontainebleau. As its distance from Paris—forty miles—deters many from visiting it, we beg to intimate, to travellers, that by following the annexed directions they may go and return in a single day; and we earnestly advise them not to leave France without doing so. They must take the earliest train of the Corbeil railway, previously securing a place there, or at the bureaux, for the vehicles always in waiting to take passengers on from Corbeil to Fontainebleau, distant 7 leagues. The passage by railway occupies one hour, and three more on the road between Corbeil and Fontainebleau. The visitor will consequently arrive in the forenoon, and will have full time to visit the château and its admirably laid out park,

to take refreshments, and be in time to start by the latest return conveyance from Fontainebleau, at half past five o'clock, and from Corbeil at eight or nine. Of course places must be secured at the former on arrival. The palace and gardens are open to visitors every day of the week. To visit the scenery of the forest will require at least one day more. For this purpose vehicles are always to be had in the town. (1) This however is the less needful, as the road from Paris passes through a portion of the forest, and gives the visitor at least some notion of its general appearance. The principal entrance to the château, which is a triangular mass of building, is by the vast *Cour du Cheval Blanc*, so called from an equestrian statue in plaster once placed here. There are four other courts; viz. the *Cour de la Fontaine*, *Ovale* or *Donjon*, *des Princes*, and that *des Cuisines*, or *de Henri IV.*, who added considerably to the works of his predecessors, and took much pleasure in adorning the château. The *Cour du Cheval Blanc* was constructed after the plans of the architect Serlio, and was once divided into four separate portions, for jousts and tournaments. The fine railing separating it from the Place de Furan was erected by Napoleon. The frontage of the château is composed of five pavilions, bearing the names of, 1, the *Pavillon des Aumoniers*, or *de l'Horloge*; 2, the *Pavillon des Armes*; 3, the middle pavilion, called *des Peintures*, and ornamented with a bust of Francis I., lately placed there by order of Louis Philippe; 4, the *Gros Pavillon*; 5, the *Pavillon des Poëles*, so named from German stoves erected there in the time of Francis I. Before ascending with the visitor the double flight of steps known as the *Escalier en fer à cheval* (so called from being in the form of a horse-shoe,) constructed by Lemercier in the time of Louis XIII., we may remind him that a few feet in advance of the bottom of these steps is the spot on which the Emperor Napoleon bade adieu to his soldiers on the 20th of April, 1814; and where, eleven months after, he passed in review the troops he was about to lead to Paris. Our limits will not allow us to enter into much detail as to the interior; it would take a large volume to describe all. We shall take the route usually shown by the guides, which is that by the *Aîle Neuve*, or *de Louis XV.*, in the court of the *Cheval Blanc*. The first range of rooms are seven in number, occupied in Napoleon's time by his sister the Princess Borghese, but now redecorated most splendidly for the Duchess de Nemours. Immediately underneath is a corresponding apartment of seven

(1) At Orson's, Place au Charbon; at Naigeon's, saddler, 49, rue de France; and at Bernard's, also a saddler, 59, rue de France.

rooms, once occupied by the mother of Napoleon. Hence a corridor leads through some tapestried rooms to the *Chambre d'Anne d'Autriche,* of great richness. Charles V. of Germany slept in it in 1539, while on a visit to Francis I. This, and seven more rooms, all ornamented with fine pictures, form the apartment of the Duchess of Orleans. Towards the *Cour du Cheval Blanc,* and over the vaulted passage conducting to the *Cour de la Fontaine,* runs a gallery, formed by his present Majesty, ornamented in part with the fresco remains of the *Galerie de Diane,* by Ambrose Dubois. Admirable old Flemish tapestries are hung round the room beyond the *Chambre d'Anne d'Autriche.* The *Salle du Billard* is a splendid room. In the antechamber there is a fine ceiling. We have now arrived at the top of the Horse-shoe staircase; in the room serving as a vestibule, the visitor will remark six doors of beautifully-carved wood, three of them ancient and three modern; in the latter the old style is carefully and successfully imitated. They severally lead, 1, into the *Galerie des Fresques;* 2, into the apartment of the late Duke of Orleans; 3, into the *Galerie de François I.;* 4, to the staircase of the chapel; 5, into the *Chapelle de la Sainte Trinité;* 6, to the Horse-shoe staircase. The chapel was constructed by Francis I. on the site of a previous one, erected by St. Louis; a fragment of the original building still remains, an old arcade of the Doric order, at the bottom of the nave. The chapel is 130 feet long and 26 broad, not including the side chapels. The paintings on the pendentives of the vaulting were by Frémient. The altar is of the age of Louis XIII. and is very richly adorned; the four angels in bronze, also the statues of St. Louis and Charlemagne, were by Germain Pilon. The Descent from the Cross was painted by Jean Dubois. The *Galerie de François I.* will be next entered. This gallery has been adorned with much gilding, painting, and carving, by the Italians Ropo and Primaticcio; the allegorical subjects, in twelve compartment, are by the latter. At the end of the gallery, under the bust of Francis, is a cabinet of Sèvres porcelain, representing the marriage fêtes of the much-lamented Duke of Orleans in 1837. Close to it is the portrait of Francis I., by Jean de Boulogne. The new staircase at the left side of this gallery was added by the present King; its wood-work is imitated from that of the Horse-shoe staircase. The *Petits Appartements* are entered at the landing-place of the chapel by a staircase. They were those occupied by Napoleon, who here signed his abdication, April 5, 1814. The visitor will be shown a *fac-simile* of that memorable document, with the little table on which

it was written. The *Salon de Famille*, once the *Chambre à coucher*, is the next: the ceiling is allegorically painted by Boucher. The projection towards the garden was added under Louis XVI. The visitor is now ushered into the *Salle du Trône*, formerly the *Grande Chambre du Roi*. Begun by Charles IX., this splendid room was adorned by Louis XIII. and Louis XIV. The throne and its draperies were added by Napoleon. The portrait of Louis XIII. is by Philippe de Champagne. In the *Appartement de la Reine*, is the *Cabinet des Empereurs* and *Boudoir Turc*. The door-fastenings were made by Louis XVI., who, it is known, devoted much of his leisure to making locks. In the middle of the flooring, which is beautifully inlaid, is the cipher of the unfortunate Marie Antoinette. Next is the *Chambre de la Reine*, successively occupied by Marie de Médicis, Marie-Thérèse, Marie-Antoinette, by the empress Marie-Louise, and now by Marie-Amélie, Queen of the French. The ceiling is fine, and the ornaments generally very rich. Next to it is the *Salon de Musique*, with a fine table of Sèvres porcelain. Adjoining it is another saloon, of simple elegance. Eight steps lead to the *Galerie de Diane*, constructed by Henry IV.; it was partially restored by Napoleon, and completed by Louis XVIII. The ceilings were painted by Messrs. Blondel and Abel de Pujol. Four columns at the end divide it from a recess named the *Salon de Diane*, in which stands a fine porcelain vase. We now arrive at the *Antichambre de la Reine*, ornamented with tapestries, the subjects taken from Don Quixote; next is the *Salon des Tapisseries*, so called from its hangings of old Flanders tapestry. A piece of modern fabric, from the Gobelins, after a well-known picture by Gros, at the Louvre, is seen over the mantel-piece. The ceiling of this room has recently been executed, and is of inlaid work. The *Salon de François I.* succeeds, with its fine old chimney-piece, and its Gobelin tapestry, representing events in French history. The *Salon Ovale* looks upon the *Cour Ovale*. This apartment, lately restored, contains the portrait of Louis XIII., who was born in it; it is also adorned with landscapes, etc., by Paul Brill, and paintings by Ambrose Dubois. The oldest part of the château is the *Chambre de St. Louis*, once inhabited by him, but much altered, indeed nearly reconstructed at different epochs, between the reign of Francis I. and the present. It contains a high relief of Henry IV. on horseback, the work of Jacquet, an artist contemporary with that great King, whose adventurous life is depicted around the chamber; the splendid roof was ordered by his present Majesty. Passing through the ancient *Salle du Buffet*, we arrive at the *Salle des Gardes*, con-

structed in the reign of Louis XIII. It contains portraits, in panels, of the kings and queens of France, from Francis I. downwards, and a fine mantel-piece, with two statues of Strength and Justice, by Francarville. Adjoining is the *Salle de Spectacle*, with a modern ceiling, representing Louis XV. crowned by the Arts, executed by order of King Louis Philippe. It was turned into a theatre by the former king to please his mistress, Mme. de Pompadour. Returning by the *Salle des Gardes*, and passing through a small pavilion, we arrive at the *Escalier du Roi*. Its frescos, by Rosso, have been restored by Abel de Pujol. By the Escalier du Roi we enter the *Appartement de Madame de Maintenon*, assigned to that lady by Louis XIV. It consisted of five rooms, which have lately been arranged and furnished in the style in which they were occupied by that remarkable personage; they are small and irregular. In one of them, the *Grand Cabinet*, Louis XIV. accepted from the Spanish Deputies, in 1700, the offer of the crown of Spain for his grandson, an event which led to the War of the Succession. Next comes the most imposing room of the whole château; it is the *Galerie de Henri II.*, and was constructed by that king to please his mistress, Diana of Poitiers. It has been recently fitted up with luxurious splendour; in it the marriage of the late Duke of Orleans took place in 1837. On leaving this gallery, the visitor arrives at the *Bibliothèque*, once the *Chapelle Haute*, a fine specimen of the talent of Serlis, its architect, who planned it by order of Francis I. In 1807 it became a library, and is shown only to visitors with special tickets. Its music-gallery was built by order of Henry II., who also had the ceiling painted, and his cypher interlaced with that of Diana of Poitiers may still be seen, surrounded by the decorations appertaining to its original sacred destination. The *Pavillon des Dauphins* terminates the upper storey. We now descend to the ground-floor. The first place of note is the *Chapelle de St. Saturnin*, originally built by St. Louis, and consecrated by Thomas à Becket, a circumstance not a little interesting to an Englishman. It was restored and ornamented by Francis I., again by Louis XIII., and finally by Louis Philippe, whose much-lamented and talented daughter, the late Princess Mary, designed the subjects for the stained glass. It is further remarkable as containing the altar at which Pope Pius VII. performed mass in the château during the eighteen months of his detention, 1812-14. The vast saloon next this chapel is the *Galerie Louis Philippe*, corresponding in dimensions with the Galerie de Henri II. above. It serves as the waiting-room on levee days;

at other times as the private royal dining-room. Here the Duchess of Orleans was married in 1837, according to the rites of the Protestant church, the ceremony mentioned above having been only the civil part of the contract. The doors are richly decorated. The *Porte Dorée* serves to communicate with the *Cour Ovale* and the corridor *De Maintenon:* it was built by order of Francis I., and the latter was richly gilt and painted by Rosso and Primaticcio; the gilding and colours had almost faded away when renewed in 1835 by M. Picot. By this passage Charles V. made his entry to the château in 1539; and through it fled the Duchess d'Étampes, on the death of Francis I., to avoid the vengeful wrath of Diana of Poitiers. Passing through an antechamber lately adorned with old wood carvings taken from the Galerie de Henri II., the visitor arrives at the *Vestibule de St. Louis*, in the oldest part of the château, recently restored and decorated during the present reign. It contains statues of Louis VII., St. Louis, Philip Augustus, Philip le Bel, Francis II., and Henry IV., all of whom built or adorned portions of the château. The Princess Clementine, now Duchess of Saxe-Coburg-Gotha, had an apartment, of great beauty, formerly occupied by the Empress Maria Louisa, whose bed still remains. The emperor himself also occupied an apartment here, and had a private staircase leading to a library above; this library has been preserved intact, as well as his study adjoining. The entire now forms the suite of his Majesty's august sister, Madame Adélaïde. Thence, by the vestibule of the Chapelle de la Sainte Trinité, the visitor, having finished the entire tour of the interior, returns to the Cour du Cheval Blanc.

The *Park and Gardens.*—The *Jardin Anglais*, or, as it is more rightly termed, *Pittoresque*, extends along the front of the château, from the *Aîle Neuve*, or *de Louis XV.*, which forms one of the sides of the Cour du Cheval Blanc. From the varieties of surface presented by the ground, the sinuosities of the river, and other advantages, the hand of art, even while hiding itself, has contrived to make a wild little paradise of this beautiful spot. The *Parterre*, laid out by Le Nôtre, is in the old-fashioned style of gardening. Another garden, the *Jardin du Roi*, or *jardin particulier*, faces the royal apartments. *L'Étang*, or great pond, is a fine piece of water, of triangular shape, about 1000 feet long on two of its sides, and 700 feet on the other, and is entirely lined with sandstone. In the middle is a handsome octagon pavilion, vulgarly called the *Cabinet du Roi*, originally constructed there by Francis I. The park is

large and beautiful; it is traversed in its whole extent by a magnificent canal, 4000 feet long and 130 broad, which is fed by streams falling over artificial cascades. Here let the visitor enquire for the *Treille du Roi*, a magnificent trained vine, extending over a space of more than 5000 feet, and bearing grapes of a superior quality, called *chasselas*. Fontainebleau is famed for its grapes: the superior sorts were first introduced here by Francis I. The only buildings in the park are, the house of the chief gardener, and, to the south, the large building now used as the king's stables, but formerly the *Héronières*, from the falcons kept there for flying at the heron, etc.

The *Forest* of Fontainebleau is twelve leagues in circuit, and contains nearly 35,000 acres. Perhaps no forest presents such a variety of picturesque views, rocks, ravines, valleys, plains, —all are found here; the woods abound in every variety of tree; the meadows, lawns, and cliffs, present every species of plant and flower. The finest views are to be had from the sites called *platières*, to be met with at intervals; but the localities best worth a visit are perhaps the following:—1, the valley of *La Solle*, hard by which is the curious *Rock of St. Germain*, where the stones are nearly all crystallized; 2, *La Mare aux Évés*, a picturesque spot, near the Melun road; 3, the *Carrefour de Bellevue*; 4, *La Gorge au Loup*, and the heights over the village of Montigny; 5, and last, but not least, the *Hermitage of Franchard*, about 4 miles west of Fontainebleau, buried midst rocks and sands, in a spot having the aspect of a desert, although once the site of a famous and flourishing monastery. Here is the celebrated dripping rock, *la Roche qui pleure*, which the vulgar once thought yielded water of sovereign virtue in the cure of diseases. Pilgrimages were made to it, and no doubt the "holy friars" gave no discouragement to the faith in the remedial powers of the "tears" of the "Weeping Rock." Its superstitious associations have long since vanished, and the place is now resorted to annually by the inhabitants of Fontainebleau and surrounding country, for the very secular purpose of holding a fair on Whit-Tuesday, by all accounts a very disorderly exhibition. The limits of this notice will not allow us to enter into further details of the attractions of the forest of Fontainebleau; we shall merely intimate our opinion that those who neglect visiting and exploring it, having the opportunity, will have much cause for regret. It abounds in stags, deer, etc., and has ever been a favourite rendezvous for hunting. In the spring and autumn it is much frequented by artists, as it abounds in beautiful land-

scape studies. No forest in France possesses finer trees, or a greater variety of indigenous plants and grasses.

Fontainebleau contains two manufactories, one of earthenware and the other of porcelain; two hospitals, one for the sick and the other for foundlings and the aged or infirm; two fine barracks, an hôtel-de-ville, a college, a theatre, and public baths. Nearly all the paving-stones used in the streets of Paris are brought from Fontainebleau.

GRENELLE—is a rapidly-increasing suburb of Paris, on the left bank of the Seine, between that river, Issy, and Vaugirard. A church, theatre, and many good houses, have been built here within a few years. A *gare* for boats has been formed below the village, and a suspension-bridge erected over the Seine.

MAISONS LAFFITTE—four leagues from Paris, agreeably situated on the Seine, with picturesque views. The château, a chef-d'œuvre of Mansard, once belonged to the Duchesse de Montebello, and now to M. Laffitte. From the recent erection of a great number of villas, it is a charming summer retreat. The steamers for Rouen take or land passengers here.

MALMAISON—3½ leagues west of Paris, in the commune of Rueil, between Paris and St. Germain, was the favourite residence of Napoleon and the Empress Josephine. The Empress died here on the 29th May 1814, and was buried in the small and ancient church of Rueil. Over her remains is erected a Mausoleum in white marble, on which is inscribed in gilt letters: "Josephine—Eugène—Hortense." She is represented on her knees in the attitude of prayer. The park and extensive gardens in which Josephine took so much delight are nearly destroyed. The château still exists, but the Queen Dowager of Spain, to whom Malmaison now belongs, has strictly forbidden all visits. A small pavilion on the left, near the porter's lodge, almost surrounded by lime trees, was the private cabinet of the Emperor, where he meditated and planned some of his greatest campaigns.

MARLY—4 leagues west of Paris, was celebrated for its château and gardens, erected by Louis XIV., and destroyed at the Revolution. The aqueduct, 70 feet high, which stands on the hill, 300 feet above the Seine, was furnished with water by a cumbrous engine in wood, once considered a curiosity; it is now supplied by a steam-engine on the river; and the pipes are carried up the hill between a double row of trees. The view from the aqueduct is very fine. The pavilion on the brow of the hill, built for Madame Dubarry, called Maisons, is now the property of M. Laffitte.

MEUDON—2 leagues south-west of Paris, is remarkable for the château and park purchased of the widow of the Marquis de Louvois, by Louis XIV. The château stands on an eminence, commanding an extensive prospect. There were formerly two châteaux here; one in advance of the present château on the great terrace. The approach is through a grand avenue, at the end of which is a magnificent terrace 450 yards in length, and 180 in breadth, erected in 1660, by Henri de Guise. During the Revolution, this place was used for artillery experiments. In 1795, one of the châteaux being nearly destroyed by a fire, Bonaparte ordered it to be taken down, the gardens to be re-planted, and the smaller one to be repaired. In 1814, Louis XVIII. annexed Meudon to the domains of the crown; it was afterwards used by the Duc de Bordeaux, and in 1831 was furnished throughout for the late Duke of Orleans. It contains some fine rooms, particularly the bed-chambers of the King and Queen, and the *salle de réception;* the hangings and curtains are of Lyons embroidered silk, and the furniture handsome. There are a few good pictures. From the windows of the château, or indeed from any of the terraces, splendid views of Paris are to be enjoyed; the finest is that of the valley of the Seine, with Paris in the distance. To view the château application must be made by letter to *M. l'Intendant de la Liste Civile,* 9, Place Vendôme. The gardens were laid out by Le Nôtre; they have lately been completely re-arranged, and the visitor should not quit Meudon without seeing them. The famous Rabelais was rector of this village. The wood of Meudon is extensive, and much frequented in the summer by the Parisians. Meudon is renowned for the stud formed here by the Duke de Guiche (now Duke de Grammont), under the reign of Charles X. It is now the property of his Majesty, and is placed under the direction of the Count de Cambis, to whom, at No. 6, rue Montaigne, application must be made for tickets to view the stud, which are granted with courtesy. The stud-houses, paddocks, etc., lie at the upper end of the village, under the château. Horses bred here are sent to be trained at Chantilly.

MONT CALVAIRE (also called Mont Valérien).—This hill, a conical isolated mount, two and a half leagues from Paris, is 558 French feet above the Seine. It derives its name from a chapel consecrated there in 1633. From that time it was respected as a place of religious devotion; several hermits inhabited its caverns, and pilgrimages used to be made to it. At the Revolution the custom ceased; but at the Restoration pil-

grimages again came into vogue. At the revolution of 1830, the hill and its dependencies were finally withdrawn from the influence of the church, and the summit is now crowned by one of the strongest forts connected with the defences of Paris. There is a cemetery on the eastern side, which will probably be altogether removed. Mme. de Genlis was buried in it.

MONTMARTRE—derives its name from *Mons Martis*, because a temple of Mars existed on the hill in the time of the Romans. This village is remarkable for its numerous windmills and *guinguettes*, the latter of which are much frequented. The views from the hill are fine, and Paris is seen to great advantage. On the church tower is a telegraph which corresponds with Brest, Bordeaux, and Spain. The quarries of Montmartre are famous for their gypsum, or, as it is more commonly called, plaster of Paris. The geological structure of this hill is highly interesting. Near the summit of the hill, 300 feet above the river, is a newly-erected reservoir supplied from the Seine by a steam-engine at St. Ouen.

MONTMORENCY—a small town, four and a half leagues north of Paris, delightfully situated on a hill, and commanding a fine view of the valley of Montmorency, one of the most picturesque spots in France. The house called the *Hermitage* was once inhabited by Jean Jacques Rousseau. It afterwards became the property of the composer Gretry, who died there in 1813; but has since been much altered and spoiled. The church is a beautiful building of the 15th century, and is situated on the slope of the hill. The forest of Montmorency is extensive and highly picturesque, and a ride by the Hermitage to Écouen, or by Andilly to the *Rendez vous de Chasse*, is one of the greatest treats that a lover of fine scenery can enjoy. Horses and asses are to be found in the market-place, at moderate prices. The country round is celebrated for its cherries.

MORTEFONTAINE—9 leagues north-east of Paris, derives its name from M. Le Pelletier de Mortefontaine, who built a château there in 1770. It subsequently became the property and favourite residence of Joseph Bonaparte, and afterwards belonged to the Prince de Condé. The gardens and parks, well watered, and ornamented with fountains, bridges, pavilions, and other works of art, are well worthy of a visit.

NANTERRE.—This village, two and a half leagues west of Paris, was the birth-place of Ste. Geneviève, patron saint of Paris, in the 5th century. Nanterre contains an *abattoir* for hogs, and is celebrated for its sausages and cakes.

NEUILLY.—This village, delightfully situated at half a league

from the Barrière de l'Étoile, has acquired celebrity on account of its bridge, its elegant villas, and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV., with his queen, having been precipitated into the water by their horses taking fright, a wooden bridge was constructed, which, however, did not last many years. The present one, built by Perronet, is 750 feet long, and is composed of 5 arches, each 120 feet in breadth, and 30 in height. The distinguishing feature of Neuilly is—

THE SUMMER PALACE of his Majesty Louis Philippe, situated in a beautiful and highly-cultivated park of upwards of 100 acres. The building is laid out in the Italian style, consisting of only one storey, and, though small in comparison with other royal châteaux, having been the favourite residence of the King when Duke of Orleans, presents in the apartments, grounds, and all its arrangements, that happy union of unostentatious magnificence with comfort and convenience, so rarely found in the habitations of princes. The disposition of the various apartments provides equally for the enjoyment of domestic privacy, or for the reception of crowds of guests. The grand saloon is a noble apartment, and the adjoining rooms appropriated to the use of their Majesties are splendid in the extreme. The bed in the Royal Chamber exhibits a trait of the King's character, and of the unforgotten vicissitudes of his early life, worth noticing—it is composed of boards and a single horse-hair mattress. The Queen's dressing cabinet, which is contiguous, is one of the plainest, but at the same time the most interesting, rooms in the palace, its only ornaments being the various prizes gained by the princes, her children, from their first entrance into their colleges. These are all neatly framed, and, encircled with branches of laurel, form the sole decorations of the walls. The flooring of the royal apartments is composed of the most beautiful wood, and the furniture, of the richest description, is devoid of everything like ostentatious display. A suite of apartments, near those of their Majesties, is appropriated to the King and Queen of the Belgians, who generally reside here during their frequent visits. These apartments contain a small collection of pictures of the modern French School. The library shelves are richly stored with the best authors—French, English, and Italian; among whom Shakspeare and Milton hold a distinguished place. It will also please the English admirer of his country's parliamentary eloquence, to observe that the speeches of the immortal Burke, with those of Fox, Grattan, and Canning, are conspicuous among

he volumes of this well-chosen collection. The grounds are aid out in the English style, and are in all respects worthy of he château. For permission to see this palace, which is only granted when the Royal Family are not resident, application nust be made by letter, post paid, to ***M. l'Administrateur du Domaine privé du Roi, No.*** 216, ***rue St. Honoré.***

PASSY—from its proximity to the capital and the Bois de Boulogne, and its elevated situation, which renders the air salubrious and the views extensive, is much frequented; it possesses several pleasant houses with large gardens. There is a spring here, strongly impregnated with iron, which rises in a garden, with fine walks and terraces, and is worth a visit. The celebrated Franklin resided at Passy in 1788, and a street and a barrier leading to it are called by his name. Here also died the famous Abbé Raynal, in 1796, after having resided in the village several years; in 1803, Piccini, the rival of Gluck; and in 1834 Bellini, a composer of first-rate promise.

PECQ—a village four leagues from Paris, on the side of a hill, under the terrace of St. Germain. Since it became the station of the railroad, it has extended to the opposite side of the Seine. The Rouen and Compiègne steamers start from the bridge.

POISSY—at one of the extremities of the forest of St. Germain, on the Seine, six leagues west of the capital, is a very ancient town, where the kings of France had a palace at a remote period. St. Louis, who was born at Poissy, inhabited the château, built the bridge, and established the cattle-market, still held there for the supply of Paris, every Thursday. Philip le Hardi, son of St. Louis, erected at Poissy, in 1304, a handsome church in honour of his father, and in one of its chapels, the font in which St. Louis is said to have been baptized is preserved. Poissy is famous for the conferences held between the Catholic and Protestant doctors in 1561. In this town is a ***Maison Centrale de Détention,*** for persons condemned to confinement for any term of years.

PONT DE ST. MAUR—so called from a bridge over the Marne which existed here in the 12th century. There is a curious tunnel here cut through the rock for shortening the navigation of the Marne; it is 30 feet wide, the same in height, and is worth visiting. This village is at the south-east extremity of the Bois de Vincennes.

PRÉ ST. GERVAIS—owes its name to a meadow (***pré***), and a chapel dedicated to St. Gervais. This spot is almost entirely covered with small country-houses and ***guinguettes.*** Its situation is favourable for pleasure excursions; the proximity of

the wood of Romainville is also an inducement to the admirers of rural scenery. It is a mile north-east of Paris.

RAINCY—4 leagues from Paris, near Livry, is a château which formerly belonged to the Sanguins of Livry, but was ceded in 1750 to the Duke of Orleans, who spared no expense to render it a princely residence. During the Revolution it was purchased by M. Ouvrard, the banker, and afterwards fell into the hands of Napoleon; it returned to the Orleans family on the Restoration. The grounds are laid out in the English style, and the château has been much improved by Louis Philippe.

RAMBOUILLET—is a small town, on the road to Chartres, 12 leagues south-west of Paris, with a royal château, situated in a park, abounding in wood and water. The approach from the village is by a long avenue, planted with rows of lofty trees, opening on a lawn, in the centre of which is the château, a vast structure of brick, flanked with towers. Francis I. died in this palace on 21st March 1547; Louis XIV. held his court in it for some years; with Louis XV. and Louis XVI. it was a favourite residence; and Charles X. frequently visited it for hunting. The grand saloon is immense, with a white marble floor, and two rows of Corinthian marble columns. The apartments, handsomely furnished, contain numerous pictures of value. In one of the turrets is shown the apartment in which Francis I. slept and held his levee; it is still in the same condition as in his time. This palace has become celebrated for the abdication of Charles X., and for the advance of the Parisians on it in 1830. The stables are capable of containing 500 horses. The extensive gardens were laid out by Le Nôtre. The parks contain 3,000 acres, surrounded by a forest of 30,000 acres.

RUEIL—a village 3½ leagues west of Paris. In the church are the monuments of the Empress Josephine and the Duchess de St. Leu, queen of Holland. Westward are some large barracks.

ROMAINVILLE—a village, one league and a half from Paris, affords one of the finest views in the environs of Paris. The Bois de Romainville is not very extensive, but its proximity to the capital causes it to be much frequented.

SCEAUX—is a large village, 2¼ leagues south of Paris. Colbert erected here a magnificent château, with a park laid out by Le Nôtre. In 1700 this estate was purchased by the Duke de Maine, son of Louis XIV. and Madame de Montespan, after whose death it passed to the Duke de Penthièvre. At the Revolution the château and park were sold, and the former demolished, but the mayor of Sceaux and some other persons bought the *orangerie*, which they converted into a place of amuse-

ment. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* given in it, which is much frequented. The weekly cattle-market, called *Marché de Sceaux,* is held on the high road at Bourg la Reine.

SÈVRES—two leagues west of Paris, is situated on the high road leading to Versailles, and is one of the most ancient villages in the environs of the metropolis, being known to have existed in 560. It is celebrated for its magnificent royal manufactory of porcelaine. This establishment was formed in the Château de Vincennes, in 1738, but in 1750, the farmers-general, having purchased the manufactory, resolved to transfer it to Sèvres, and to this effect erected a spacious edifice on the left side of the road. It was finished and the manufactory transferred there in 1755. Louis XV., at the solicitation of Madame de Pompadour, bought it of the farmers-general in 1759, and since that period it has formed part of the domains of the crown. The manufactory of Sèvres contains a museum, consisting of a complete collection of foreign china, and the materials used in its fabrication; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed; with a collection of models of all the ornamental vases, services, figures, statues, etc., that have been made in the manufactory since its first establishment. These models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelaine, are arranged in cases in the following order:—1. Etruscan vases, antique pottery, Grecian, Roman, and Gallic. 2. Foreign earthenware, delf-ware, and stone-ware, with some delf-ware of the 15th century, the first that was glazed. 3. French earthenware, delf-ware, and stone-ware. 4. An interesting representation of the fabrication of porcelain from the clay in its rude state to the finishing. This closet also contains a specimen of every defect to which porcelain is liable. 5. Porcelain of China, Japan, and India. 6. Porcelain of the different manufactories of France, with a progressive table of the qualities and prices to the present day. Porcelain of Piedmont, Tuscany, Prussia, Brunswick, Venice, Lombardy, and other Italian towns. 8. Porcelain of England, the Netherlands, Spain, Portugal, Saxony, Austria, and Bavaria. 9. This case contains specimens relating to the colouring of porcelain, glass, and earthenware, and of the defects to which it is liable. In the library attached to the establishment are numerous valuable works, with plates, consisting of travels, descriptions, etc., for the use of painters. The porcelain originally manufactured at Sèvres, called *porce-*

laine tendre, was a composition of glass and earths, susceptible of combining by fusion. That now manufactured, called *porcelaine dure*, is formed of kaolin, from Limoges, alkali, sand, saltpetre, and nitre, to which, when in a state of fusion, clay is added. It requires great heat to be hardened, and wood alone is used. The *biscuit de Sèvres* is this substance not enamelled. The workmanship of the royal manufactory of Sèvres is much more highly finished than that of any other manufactory in France, notwithstanding the same substance is used; and the white porcelain is higher in price than that of any other manufactory, on account of the exquisite and difficult shapes of the articles. The painters are of the first merit, and the number of workmen exceeds 150. The show-rooms, which contain a splendid assortment of rich and costly articles, with the prices annexed, are open daily to strangers. During the fête of St. Cloud an exhibition of the productions of the manufactory takes place in the show-rooms, which are thrown open to the public for three days. Application for tickets must be made to *M. le Directeur de la Manufacture Royale de Porlaine de Sèvres*, à Sèvres.

ST. CLOUD.—This small town, situated on the Seine, 2 leagues west of Paris, was so called from St. Clodoald, grandson of Clovis, who, having escaped when his brothers were murdered by their uncle Clotaire, concealed himself here in a wood, and lived as a hermit. Being canonized after his death, the former name of the place, *Novigentum*, was altered to its present appellation. It was burnt by the English in 1358, and again by the party of the Armagnacs in 1411. It was at St. Cloud that Henry III. was assassinated by Jacques Clement, in 1589; but the palace is remarkable for the revolution of the 18th Brumaire (10th November, 1799), which placed Bonaparte at the head of the government of France. The town lies on the steep side of a hill, and from the railroad now made to it has become a place of daily increasing resort. There are several fine villas erected on its outskirts, and it is one of the healthiest places in the neighbourhood of Paris.

The PALACE was originally built in 1572, by Jerome de Gondy, a rich financier. After his death, it was possessed consecutively by four bishops of Paris, of the same family, and was renowned for the extent and beauty of its gardens. Louis XIV. purchased the Château in 1658, and presented it to his brother, the Duke of Orleans, who spared no expense in improving and adorning it. The repairs and additions were executed under the direction of Lepaute, Girard, and Mansard. Le Notre was

charged to lay out the park, which is considered to be his chef-d'œuvre. This magnificent seat of the Dukes of Orleans continued in their family till 1782, when it was purchased by Louis XVI. for Marie Antoinette, who took great delight in St. Cloud, added several buildings, and often visited it, accompanied by the king. Napoleon always had a marked predilection for the château of St. Cloud, which had been the theatre of his first elevation. It was in the *Salle de l'Orangerie* that the events of the 18th Brumaire took place, and subsequently in this palace he transacted the affairs of the empire more frequently than at Paris. Charles X. was residing in it when the revolution of 1830 broke out. It consists of a court with three piles of buildings, and other wings irregularly connected with them. The principal front is 140 feet in length by 70 in height, and is adorned with several good pieces of sculpture. The columns that support the cornice of the central compartment are of the Corinthian order, and the general effect is graceful. Attached to the palace are large barracks, stables, etc.

Interior. The first suite of rooms consists of the *grands appartemens*, to which the visitor arrives by the *grand vestibule*. In this vestibule, to the right, is a magnificent marble staircase, and to the left a stone staircase, leading to the corridors of the apartments. The *Salon de Mars* is adorned with eight Ionic pilasters and four columns of marble, each of a single piece; in it are some excellent paintings by Mignard, representing the Forges of Vulcan, Mars and Venus surrounded by Cupids and the Graces. The ceiling represents the gods assembled by Vulcan to witness the infidelity of Venus. Over the fire-place is a valuable painting of Philip Duke of Orleans, brother of Louis XIV. The *Galerie d'Apollon* is a most splendid room, with a vaulted ceiling in Mignard's best style, with subjects taken from the mythology of Apollo, and devices representing the seasons, etc. The profusion of gilding which is displayed here, and the rich tone of colour that prevails throughout the apartment, give a striking idea of the magnificence of the epoch when it was first erected. The walls are covered with a great number of excellent cabinet pictures, comprising numerous Canalettis, and paintings by Mignard, Van Dels, Van Spaendonck, etc., with several by modern French artists. Here is also an extensive collection of cabinets in tortoiseshell and in buhl, with fine specimens of Sèvres porcelain, and several small pieces of statuary. The *Salon de Diane* joins the above gallery; the ceiling is richly painted by Mignard. It contains two fine pictures, by Robert, of Ruins at Nismes and

Orange.—The *Chapel* is entered by a door leading from this salon to the royal gallery, and is a plain building with Tuscan columns. The *Salon de Louis XVI.* is now used as a billiard-room; in the centre of the ceiling is a representation of Truth, by Prudhomme. The *Salon de Jeu* has the ceiling painted with eight Cupids, forming a circle. It is adorned with a beautiful and valuable mosaic table presented by Leo XII., 30 inches in diameter, of admirable execution. The *Salon de Réception* is a hand somely decorated room of good proportions. All these appartments are hung with new Gobelins tapestry, with subjects from Rubens. The *Salle des Gardes* leads to the king's apartments, which are—the *Antichambre;* the *Salon d'Attente,* in which is a good picture by Granet, and some beautiful pier-tables in Sèvres porcelain; the *Salon de Réception;* two other saloons, in the latter of which is an exquisitely sculptured vase in gold and silver, of the age of Francis I.; and the *Cabinet de Travail.* This last room is decorated with great elegance; its windows command an extensive view of the capital and surrounding country. An ingeniously-contrived bath-room leads to the *Bed-Room of the King and Queen,* and the *Salon,* in which is a lustre of rock crystal of inestimable value. Next is the *Salon de Réception de la Reine,* a beautiful room looking towards the tower in the park, and containing a great number of interesting objects. The Salon d'Attente and an ante-chamber close this suite of apartments.

The PARC RESERVÉ begins at the château, and extends to the summit of the hill. It contains flower-gardens and plantations of trees, and is ornamented with pieces of water, and statues, by the most celebrated artists of the age of Louis XIV.

The GRAND PARC extends from the Seine and the road from Sèvres to St. Cloud, to the back of the hill, and is about four leagues in circumference. The entrance is near the bridge; a wide avenue of chestnut-trees runs parallel to the river. To the right are plantations of chestnuts and limes, in the midst of which is the grand cascade. Beyond, and extending as far as Sèvres, are some fine avenues of elms, some of them of extraordinary height. The entrance from Sèvres is between two pavilions at the foot of the bridge. The cascade of St. Cloud is divided into *la Haute Cascade* and *la Basse Cascade:* at the summit of the first is a group representing the Seine and the Marne, each reposing on an urn from which water issues. Upon an elevated flight of steps are placed urns and tablets, from which water falls into basins situated one under the other, the last supplying by means of an aqueduct the lower cascade, which is separated from the upper by the Allée du Tillet. The

Basse Cascade nearly resembles a horse-shoe in form, and is remarkable for the abundance and rapid descent of its waters, which fall in sheets from one basin to another into a canal 261 feet in length, by 93 in its greatest breadth, along which are 12 *jets d'eau*. The architecture of the cascade is ornamented with rock and shell-work, dolphins, and other appropriate emblems, and nothing can be more beautiful that its effect when in full play. The *grand jet d'eau*, known by the name of the *Jet Géant*, is to the left of the cascades, in front of a fine alley; it rises with immense force to the height of 140 feet from the centre of a basin, and throws up 5000 gallons per minute. By its side is a small stone fountain of remarkable elegance. The waters generally play every second Sunday in summer, and present a very beautiful sight. One of the finest spots in the park is that on which is built the *Lantern of Diogenes*, erected by Napoleon, a copy of the monument of Lysicrates at Athens. When the château is visible, applications for permission to see it must be made to *M. l'Intendant Général de la Liste Civile*, No 9, Place Vendôme.

The Fête of St. Cloud begins every year on the 7th of September, and lasts three weeks. It is the most celebrated in the vicinity of Paris, and attracts an immense multitude, particularly on Sunday. It is held in the park, and is well worth visiting.

ST. CYR—a village in the great park of Versailles, six leagues south-west of Paris, is celebrated for the Maison de St. Cyr, founded by Louis XIV. in 1686, at the solicitation of Mme. de Maintenon, for the education of 250 young noble ladies. On the death of the king, Mme. de Maintenon retired to it, and died there in 1719. The plans were furnished by J. H. Mansard. In 1793, this institution was converted into a military hospital, and in 1806, Napoleon ordered the military school of Fontainebleau to be transferred to St. Cyr, where it has since remained, under the title of *École spéciale militaire de St. Cyr*. The number of pupils is upwards of 300, who are admitted from the ages of 17 to 20, after a severe examination. The annual sum paid by each pupil is 1,000 fr., besides an allowance for wardrobe and equipments. This school forms officers for the infantry, cavalry, état-major, and marines. The pupils on leaving are named sub-lieutenants. The uniform is that of privates of infantry, and the discipline is very severe.

ST. DENIS.—This town, two leagues north of Paris, owes its celebrity to its ancient Benedictine Abbey, and to the circumstance of the kings of France having chosen the abbey-church for their place of burial. A chapel was founded here in honour

of St. Denis about 250, in which Dagobert, son of Chilperic, was buried in 580, being the first prince known to have been interred within its walls. Dagobert I. founded the abbey of St. Denis in 613; and Pepin, father of Charlemagne, commenced a new church, which was finished by his son, and consecrated in 775. Of this edifice nothing now remains except the foundations of the crypt. Suger, abbot of the monastery during the reign of Louis VII., demolished the church, and built a more majestic one in 1144, of which the porch and two towers remain; the rest of the building as it now stands was reconstructed by St. Louis and his successor, between 1250 and 1281. It is one of the most beautiful specimens of the architecture of that epoch existing in France. It is a cruciform building, with double aisles, and a circular eastern termination. Its total length is 390 feet, breadth 100 feet, and height of vaulting 80 feet. Both the nave and choir, with the transepts, have a light triforium gallery and clerestory windows, with the curves of the arches curiously adapted to the vaulting. At the eastern end of the choir is a beautiful Lady chapel, containing specimens of ancient and modern stained glass. Of the exterior of the church, the most remarkable features are the curious pinnacles that crown the buttresses of the aisles, the spire and pinnacles of the western tower, and the richly-sculptured doorway of the northern transept. Since 1806, and especially since 1830, the church has undergone most extensive repairs and restorations, the total expense estimated at 18 millions of francs. The kings and princes of France were interred here up to the breaking out of the Revolution; but in pursuance of a decree of the Convention, in 1793, their remains were disinterred, and thrown into two large trenches, opposite the northern porch. In 1795, the lead was stripped from the roof, and a decree passed to raze the building to the ground, but, happily for the arts, a resolution so Gothic was not carried into effect. The church, neglected for several years, was falling into ruins, when Napoleon gave orders, in 1806, that it should be repaired, and that the vault of the Bourbons should be restored as a place of sepulture for the princes of his own dynasty. The *oriflamme*, in anoent times the sacred banner of France, was kept at this abbey; and no church in the kingdom was so rich in relics and sacred ornaments. All these were dispersed at the Revolution; and the monuments of the kings were removed to the *Musée des Monuments Français*, at the Convent des Petits Augustins, now the *École Royale des Beaux Arts*, where they were fortunately preserved to be restored at a future period to

heir original places. To the left on entering the church is the omb of Dagobert, rebuilt by St. Louis, and particularly deserving of attention, as a beautiful specimen of pointed work. (1))n the same side are the magnificent monuments of Louis XII. ınd Anne of Brittany, and Henry II. and Catherine de Médicis. The former was executed in white marble by Paolo Poncio. The effigies of Louis XII. and his queen are represented on a cenotaph surrounded by 12 arches ornamented with beautiful arabesques, beneath which are placed statues of the 12 apostles. The whole rests upon a pedestal enriched with bas-reliefs representing wars of the French in Italy, the triumphant entry of Louis XII. into Genoa, and the battle of Agnadel. Above the cornice are kneeling statues in white marble of Louis and Anne. The latter monument was executed by Germain Pilon, after designs by Primaticcio. It is 14 feet in height by 10 in breadth, and 12 and a half in length. It is adorned with twelve composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. Henry II. and Catherine, in white marble, repose on a couch. The portrait of the latter is given with remarkable truth, and a light garment with which she is robed is exquisitely worked. On the opposite side is the sumptuous tomb of Francis I. and Claude of France. This monument, after the designs of Philibert Delorme, was erected in 1550. Effigies of Francis and Claude repose upon a superb cenotaph, ornamented with a frieze representing the battles of Marignan and Cerisolles; the figures were executed by Pierre Bontemps. Above the cenotaph rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon. Sixteen fluted Ionic columns support the entablature, above which are placed five statues of white marble in a kneeling posture, namely, Francis I.; Claude, his queen; the Dauphin and the Duke of Orleans, sons of Francis and Claude; and the Princess Charlotte, their daughter. The vaulting and subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel. On one side of the northern door is a spiral column to the memory of Henry III., assassinated by Jacques Clement, August 2d, 1589. On the other side is a composite column of white marble in memory of Francis II., who died in 1561. At the south door is a beautiful marble column in honour of the Cardinal de Bourbon, with a capital in alabaster; on the pedestal are a bas-relief representing Jesus Christ

(1) A bronze seat, called the chair of King Dagobert, is to be seen in this cathedral.

in the sepulchre, a masterpiece of Jean Goujon, and two other bas-reliefs, also in alabaster. On the opposite side of the door is a porphyry column with a Corinthian capital, to the memory of Henry IV. The choir, which is ascended by steps, is separated from the nave by a rich railing in wrought iron and bronze. The sacristy is spacious and highly ornamented; it contains several paintings, by modern artists, of events connected with the abbey of St. Denis. The royal vaults are entered by doors in each transept near the choir. The walls are cased with black marble and ornamented with stone pilasters, the pavement is of white and black marble; the coffins, some of which are covered with black or violet-coloured velvet, with ornaments of gold or silver, are placed upon iron bars. In the royal vault are deposited the remains of Louis XVI. and Marie Antoinette, with those of Louis XVIII., and other members of the elder branch of the royal family. On entering the subterranean church by the door on the left, a bas-relief of the third century, and a piece of Roman mosaic, are seen. Then come monuments of the kings of the first and second races; the most remarkable of which are the marble sarcophagus in which Charlemagne was interred at Aix la Chapelle; a marble statue of that monarch; five statues in stone of Louis I., Charles II., Louis II., Charles III., and Charles IV.; and cenotaphs (some of them with statues) of Charles Martel; Pepin le Bref and queen Bertha; Carloman, son of Pepin; Louis and Carloman, sons of Louis le Bègue; and Eudes, Count of Paris. Next come the monuments of the third dynasty, consisting of cenotaphs, with one or two statues in stone or marble. The following is their order: Hugues Capet; Robert le Pieux, and Constance d'Arles, his queen; Constance de Castille, queen of Louis VII.; Henry I.; Louis VI.; Philip Augustus; Louis VIII. The chapel of St. Louis is very remarkable; it contains figures and busts which are painted and gilt; the busts represent St. Louis and Marguerite, his queen; the statues, the Count de Nevers and Robert de Clermont, his two sons. The other more remarkable cenotaphs are those of queen Blanche; Philippe le Hardi; Charles, king of Sicily, brother to St. Louis; Philippe le Bel; Louis X.; Blanche, daughter of St. Louis; Philippe le Long; Charles le Bel; Jeanne de Navarre, daughter of Louis le Hutin; Charles d'Alençon, brother of Philippe VI.; Philippe VI.; Jean le Bon; Jeanne de Bourgogne, queen of Charles VI.; Charles V.; Marguerite, daughter of Philippe le Long; Charles VI., and Isabeau de Bavière, his queen; and Charles VII., their son. Besides these there are numerous monuments of other princes. The chapter

of St. Denis consists of four canons of the first class, who are all bishops; 16 of the second, and 36 honorary canons. A magnificent organ by Messrs. Casailli, Col, and Co., the largest in France, has lately been erected in this church. Adjoining, in the large and magnificent buildings of the monastery, is the *Maison Royale d'Éducation de la Légion-d'Honneur.* (See p. 86.) In the town are several manufactories, and a small theatre. Three considerable fairs are held here annually. The number of inhabitants is about 5,000. (1)

ST. GERMAIN EN LAYE—is a town of 12,000 inhabitants, 5 leagues west of the capital. The kings of France had a small château at St. Germain, where Louis le Jeune resided in 1143; Francis I. chiefly contributed to make it a splendid royal residence, by building a palace. Henry II., Charles IX., and Louis XIV. were born at St. Germain. Henry IV. took great delight in it, as did his son Louis XIII., who died there in 1643. After the death of his mother, Anne of Austria, Louis XIV. fixed his residence at St. Germain. He made great alterations and additions to the palace and gardens, and completed the magnificent terrace begun by Henry IV., which is half a league in length, and nearly 100 feet in breadth, shaded by stately trees, and commanding a magnificent view. Louis XIV. quitted St. Germain for Versailles; and when Madame de Montespan won his affections from Madame de la Vallière, he presented the château of St. Germain to the latter for a residence. It was afterwards occupied by James II., of England, who kept his court there for twelve years, until his death in 1701. Under Louis XV. and XVI. the palace of St. Germain was abandoned. During the Revolution it was converted into barracks, and Napoleon established a military school in it for cavalry officers. It is now used as a military penitentiary, and can hold 500 prisoners. Very little of the original internal decorations of the palace remain, except in the chapel. For permission to see the interior, application must be made by letter, post paid, to *M. le Commandant du Château de St. Germain;* it is not however granted without much difficulty. On the Place d'Armes, fronting the Palace, is a church of the Doric order, containing a handsome tomb erected to the memory of James II. by George IV. of England. The town, lately proverbial for its dullness, has since the opening of the railroad from Paris assumed new life and activity. Numbers of Parisians make it their summer residence, and several English families are settled here. The

(1) For much interesting information concerning the abbey church of St. Denis, see HISTORY OF PARIS, 3 vols. 8vo.

elevated position of St. Germain renders it salubrious, though in winter the air is keen. There are two annual fairs; one called Fête de St. Louis, the other Fête des Loges. The first takes place at the entrance of the forest, near the gate of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the Château des Loges, a house dependent upon the Maison Royale de St. Denis. This fair, being held in the midst of the forest, has a pleasing and very picturesque appearance, particularly at night, and is the most agreeable of any of the fêtes in the neighbourhood of Paris. The forest contains 8000 acres, is entirely surrounded by walls, and abounds in stately trees. A splendid racing-stud has been established in the forest by M. Auguste Lupin and M. Achille Fould. Some of the most celebrated mares from the royal stud at Hampton Court are kept here, under the superintendence of Mr. Prince of Newmarket.

ST. OUEN—a league and a half north of Paris, on the left of the road to St. Denis, is known for its château, where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation. The château, which was built in 1660, was bought by Louis XVIII., who, after embellishing and furnishing it, presented it to Madame du Cayla. This spot possesses a number of subterranean storehouses for corn, which, though kept in them for several years, is found as good as when recently cut.

SURESNE—a village at the foot of Mont Valérien, two leagues west of Paris. It is remarkable for the interesting custom of the crowning of the *Rosière*, a very pretty sight, which takes place on the Sunday after St. Louis's day (August 25th). There are several elegant villas at this place, one of the most remarkable being that of Baron S. de Rothschild. A light suspension bridge has been thrown across the river to meet the road leading by the Porte de Longchamps to the Bois de Boulogne.

VERSAILLES. (1)—This large handsome town is situated four leagues from the capital, towards the S. W.; it is the chief place of the department of the Seine and Oise, the see of a bishop, the seat of a prefecture, and possesses three tribunals, of Cri-

(1) The principal books of reference for Versailles are the splendid work of M. Gavard, inventor of the Diagraph, "Galeries Historiques de Versailles." This work may be procured of the publisher, M. Gavard, No. 4, rue du Marché St. Honoré, or of Messrs. Galignani and Co.; "Le Palais de Versailles," by M. Vatout, librarian to the King, etc., 1 vol. 12mo.—an excellent book for historical details.

minal Justice, *Première Instance*, and Commerce, besides a royal college, and an agricultural society. Before the Revolution its population was computed at 100,000, but at present it does not contain 30,000 inhabitants.

HISTORY.—In 1561 Versailles was a small village in the midst of woods, to which the king of Navarre, afterwards Henry IV., used to come to hunt. Subsequently it was much frequented for the like purpose by Louis XIII., who, in 1624, built a pavilion as a hunting lodge. A few years later he purchased some land where the palace now stands, with the old *castel* of F. de Gondy, Archbishop of Paris, and erected a small château, which has grown into the present magnificent palace. That château, built of red brick, consisted of a central pile, with two wings and four pavilions; the whole enclosed by a fossé, and occupying scarcely more space than the inner apartments which now surround the Cour de Marbre. Louis XIV. in 1660, becoming tired of St. Germain, conceived the idea of converting his predecessor's château into a splendid palace; the architect Levau was entrusted with the execution of the design, and the alterations were commenced in 1664. The monarch had determined to form there a residence worthy of the court he meditated establishing, and the difficulties of the undertaking, arising from the nature of the site, only stimulated his purpose. Le Nôtre was ordered to lay out the immense gardens and parks; the vast terraces and excavations were executed at an incalculable expense; the troops not engaged in war were ordered to assist, and 30,000 soldiers were more than once simultaneously employed on the works. Water was required to be brought from a great distance to supply the reservoirs and fountains; and the project was formed and actually commenced, of turning the river Eure through Versailles. Beyond the gardens a second inclosure was formed, called the Little Park, about four leagues in circuit; and beyond this still was the third inclosure, that of the Great Park, measuring 20 leagues, and including numerous villages. The expense of all these stupendous undertakings was immense, and has been variously calculated; there are, however, no means of arriving at an accurate result; the general belief is, that the building and decoration of the palace cost less than the other works, and that nearly 40 millions sterling were altogether expended! Every encouragement was given to persons desirous of erecting houses in the town, and a large population and an elegant city gradually rose round the royal residence. Levau died in 1670, and Jules Hardouin Mansard, nephew of the celebrated Mansard, was

charged with the continuation of the works. The architect wished to destroy all that remained of the château of Louis XIII., and to construct one uniform building; but Louis XIV. insisted on preserving it as a memento of his father, and therefore only allowed him to make alterations in the court, and to surround it on the western side with the magnificent piles of building forming the garden front. At first only the central part was erected, containing the grand apartments; then the southern wing for the younger branches of the royal family; and at length, in 1685, the northern one for other personages of the court. The King continued to reside at St. Germain till 1681, although frequently visiting Versailles: but at that period the whole court removed to the new palace. Most of the dependencies were erected about this time; the chapel, however, was not begun till 1699, nor finished till 1710. Under Louis XV., the theatre, at the extremity of the northern wing, was begun by Gabriel, finished by Leroy, and inaugurated, on the marriage of the Dauphin, Louis XVI., in 1770. Towards the end of the same reign, Gabriel added a wing and pavilion to the northern side of the Cour Royale; there was an idea also of building across the courts a new front in the same uniform style; but Louis XVI. was alarmed at the expense, and the troubles of his reign soon intervened. The corresponding pavilion, on the southern side of the Cour Royale, was added by Louis XVIII. after the Restoration. Independently of the extensive internal changes effected by his present Majesty, a new pile of building, joining the chapel and theatre, has been added, and other works are still in progress.

From the time of Louis XIV. to that of the great Revolution, with the exception of the Regency of the Duke of Orleans during the minority of Louis XV., 1715–1722, the court, the royal family, the ministers, and the various public officers, were located in the palace of Versailles and its dependencies. The furniture was of the most gorgeous description; the ablest painters and sculptors of France had adorned the edifice, which contained besides a large collection of the finest objects of art of foreign countries, and was all that might be expected from the most refined and luxurious court of Europe. But after 1792 the palace was devastated, and every thing moveable disposed of as national property. An attempt was made to constitute it a succursal house to the Hôtel des Invalides; and it would even have been sold in lots, had not Napoleon preserved it from destruction. The estimated expense of 50 millions of francs, for its restoration, alone hindered him from residing here; but he

repaired the walls, fountains, etc., and restored some of the apartments. Louis XVIII., who wished to re-establish the court in it, was stopped by similar considerations, and limited his expenditure to six millions of francs, which were judiciously employed in repairs and alterations. "Things remained in the same state during the reign of Charles X., and it was reserved for Louis Philippe to give a destination to this palace. Time had produced its revolution in opinion, and Versailles could not again exist under the conditions of the monarchy of Louis XIV., —it could no longer be the abode of a population of courtiers, or the Olympus of a monarch. For it to become the concentration of all the illustrious of France, to collect the inheritance of all her glories, and, without being despoiled of the type of grandeur now passed away, to be clothed with other grandeur, new and national, was a destiny not less splendid or august than that at first assigned it." (1) On the one hand, his present Majesty has not only removed all the petty internal arrangements by which the grand conceptions of Louis XIV. had in process of time become disfigured, but has restored all the painted ceilings, gildings, etc., has formed new galleries and saloons, and improved and harmonized the whole edifice; while, on the other hand, he has filled it with an immense series of paintings, sculpture, and works of art, illustrative of "every event that has reflected honour on the annals of France, from the cradle of the monarchy down to the present day." (2) The historical museum thus formed is without a parallel, like the palace that contains it; it is receiving continual additions, and the estimated expense of what has been done by the king exceeds 15 millions of francs.

The Palace and its Dependencies.—*Exterior.* The palace is approached from the town by the Place d'Armes, 800 feet broad, on the eastern side of which, flanking the Avenue de Paris, are the Royal Stables, erected under Louis XIV. by J. H. Mansard. They present semicircular fronts, with courts enclosed by handsome iron railings, and have lofty gateways, ornamented with trophies and sculptured pediments; behind are large courts and various ranges of buildings. Those to the north, called *les Grandes Écuries*, contained the carriages and horses of the royal family; while those to the south, called *les Petites Écuries*, though of the same size, were appropriated to the royal stud, the grooms, etc. The latter are now a cavalry barrack; the whole afforded accommodation for 1000 horses. The Grand

(1) Vatout, "Le Palais de Versailles," p. 21.
(2) Vatout, p. 22.



Court, 380 feet in breadth, is separated from the Place d'Armes by stone parapets, flanking an iron railing, richly charged with gilded ornaments, with a central gateway, surmounted by the ancient crown and shield of France with the three fleurs-de-lys. At the extremities of this railing are groups of figures in stone; those on the right representing France victorious over Austria, by Marsy, with the statue of Peace; those on the left, France victorious over Spain, by Girardon, with the figure of Abundance. The court itself slopes from the palace, and on each side is a plain range of buildings, erected by Louis XIV. for the use of the ministers. In front of these stand sixteen marble statues, twelve of which, until 1837, ornamented the Pont de la Concorde at Paris. Those on the right are Richelieu, Bayard, Colbert, Jourdan, Massena, Tourville, Duguay-Trouin, and Turenne; those on the left are Suger, Duguesclin, Sully, Lannes, Mortier, Suffren, Duquesne, and Condé. In the midst, at the upper part of the court, is a colossal equestrian statue of Louis XIV.; the figure of the monarch by Petitot,—that of the horse, which was originally intended for a statue of Louis XV. in the Champs Élysées, by Cartelier. This is one of the best statues at Versailles. Beyond the Grand Court, at first called the *Cour des Ministres*, is the *Cour Royale*, which, before the Revolution, was separated from it by an iron railing, and within which none but the carriages of royal personages, or those who had the right of bearing certain arms on their equipages, were admitted. On the northern side of this are a wing and pavilion, in the Corinthian style, erected by Gabriel, under Louis XV.; on the southern are those terminated under Louis XVIII. The friezes of the pediments surmounting these pavilions bear the inscription that announces the new destination of the palace: —"*A toutes les gloires de la France.*" After this comes the *Cour de Marbre*, surrounded by the old palace of Louis XIII. All this part of the edifice is of red brick; it is only two storeys high, and is surmounted by a half-sloping roof. The whole is crowned with balustrades and sculpture, once richly gilt, and is ornamented with vases, trophies, busts, and statues. The busts, nearly all of white marble, and either antique or imitations of the antique, are 80 in number, and are placed on brackets between the windows; the statues, vases, etc., were all executed by the most celebrated sculptors of the age of Louis XIV. In the centre is a balcony of white marble, supported by eight Doric columns, of beautifully-coloured marble; above this are two recumbent figures, forming a kind of pediment and supporting a clock—Mars, sculptured by Marsy, and Her-

les, by Girardon. The dial-plate of this clock was used only mark the hour of the last king's death, which, in the case of ouis XIV., was announced by the principal gentleman of the ed-chamber, who came out on the balcony below, and, exclaiming "*Le roi est mort!*" broke his wand of office; he en took up another, and cried "*Vive le Roi!*" The pavement f the *Cour de Marbre*, from which it derives its name, was ormerly much more elevated. In the centre stood a beautiful asin and fountain; and the court itself was often used by ouis XIV. for festivals and "masques." To the south of the *our Royale*, a small court, called the *Cour des Princes*, divides e wing finished by Louis XVIII. from the main body of the outhern wing of the palace. This wing encloses the *Cour de a Surintendance*, so called from the offices that once occupied s eastern side, and which have recently been ceded to the unicipality of Versailles for the public library, etc. A street pproaches the palace on this side, and separates the southern wing from the *Grand Commun*, a vast square building, and which, before the Revolution, lodged 3000 persons. On the northern side of the *Cour Royale* a small court intervenes between the wing built by Louis XV. and the chapel, the architecture of which is remarkably florid and elegant, in the best style of the preceding age. It is ornamented with fluted Corinthian pilasters between the windows, with sculpture, formerly gilt, and a balustrade, crowned by 28 statues. The external dimensions are 148 feet by 75, in length and breadth, with an altitude of 90 feet. The height of its roof, richly edged with iron work, causes this building to be seen over the palace from almost every side, and is said to have resulted from a design of the architect, to force Louis XIV. to raise the whole palace another storey. The northern wing comprises the *Cour de la Bouche*, where the kitchens were, and the *Cour du Théâtre;* the latter bounded on the north by the *Salle de l'Opéra*, the exterior of which is plain and massive. Beyond the theatre is one of the great reservoirs which supply the fountains. The eastern side of these courts is formed by a pile of building of elegant design, and harmonizing with the older parts of the palace, restored by his present Majesty; it forms one side of a wide street, to the east of which are some minor dependencies of the palace, and another reservoir. The *Cour de la Chapelle* and the *Cour des Princes* lead each into the gardens, and afford access to the magnificent western front of the palace—the grandest specimen of that style in France. It presents a large projecting mass of building, with two immense wings, and

consists of a ground-floor, first-floor, and attic, of the Doric, Ionic, and Corinthian styles respectively. The wings, the southern being rather the longer of the two, exceed 500 feet in length; the central front is 320 feet long, and each of its retiring sides 260 feet; the number of windows and doors is 375. Although of great perfection in its details, and remarkable for the delicate colour of the stone, this structure has been justly criticised for its too great length and uniformity. Along the immense extent of the façade there is no pediment, no pavilion, or other salient object to break the sameness, except peristyles of Ionic columns, from distance to distance. These peristyles are 15 in number, and above each are placed, over the cornice, allegorical figures in stone, of good execution. The balustrade which crowns the edifice was formerly surmounted by vases and groups, now destroyed by time. The best view of this front is from either end of the great terrace, and of the whole palace from the heights of Satory.

Interior, and Historical Museum. (1) Before noticing the internal arrangements of the palace, the reader should be informed that the gallery is only open on Saturday, Sunday, Monday, and Tuesday from 11 to 4. (See Preface, page v.) The historical collections comprised in the palace may be divided into five principal sections :—1. Historical Pictures; 2. Portraits; 3. Busts and Statues; 4. Views of Royal Residences, etc. 5. Marine Gallery. The historical pictures represent the great battles, military and naval, which have illustrated the arms of France from the earliest periods;—the most remarkable historical events in the national annals;—the age of Louis XIV.;—the reigns of Louis XV. and Louis XVI.;—the brilliant epoch of 1792; —the victories of the Republic;—the campaigns of Napoleon; —the principal events of the Empire;—the reign of Louis XVIII; —the reign of Charles X.;—the Revolution of 1830, and the reign of Louis Philippe. The portraits comprise the Kings from Pharamond to the present day,—Grand Admirals,—Constables, Marshals, and celebrated warriors of France, with a large collection of persons of note of all ages and countries. The busts and statues comprise also a great number of illustrious personages, from the earliest times of the monarchy, and a supplementary series is to be found, elucidating the history of France, in the medals and coins. The views of royal residences

(1) In describing the interior of the palace, we shall follow the order laid down by M. Vatout, in his excellent work; and for detailed information on the pictures, statues, local particulars, etc., shall refer to the works quoted in a preceding note, and to the catalogues of the museum.

have a particular value, as representing edifices, many of which no longer exist, and as illustrating the costumes, etc., of past times. To arrange these collections chronologically was found to be impossible, from the nature of the locality, the sizes of the pictures, etc.; the classes, therefore, enumerated above have been kept together, as far as was compatible, and each of them may be examined separately, or in conjunction with the rest. Continual additions to this gigantic museum are making every day.

Northern Wing.—The interior of this wing has not been so much changed as that of other parts of the palace. It will be sufficient to enumerate the personages who have resided in it, to show that it possesses local interest. It stands in part on the site of the *Fountain of Tethys*, immortalized by Lafontaine, and was first inhabited by the Duke de Berri, grandson of Louis XIV., the prince de Conti, elected King of Poland in 1697, the Duke de Maine, son of Louis XIV., the beautiful Marquise de Thianges, sister of Madame de Montespan, Marshal Villars, and the Duke de St. Simon, author of the memoirs. In after times the ground-floor was partly occupied by the Prince de Condé, who commanded the army of emigrants during the Revolution; and the first floor by the Dukes of Angoulême and Berri, sons of Charles X. It was in the room of this storey immediately adjoining the vestibule of the chapel, that the Cardinal de Rohan was arrested for the affair of the famous necklace that had so fatal an influence on the destinies of Marie Antoinette and her court. The Historical Museum is entered from the ground floor vestibule of the Chapel, on the side fronting the gardens. A suite of apartments, eleven in number, contains a series of pictures illustrating some of the principal events of the history of France up to the Revolution. Behind them in a gallery, 300 feet in length, are the busts, statues, and monumental effigies of the kings, queens, and illustrious personages of France to the reign of Louis XV. In the middle of this gallery, on the left, is the entrance to the *Salle des Croisades*, a splendid Gothic gallery, containing pictures relating to those interesting periods. The ceilings and walls are covered with armorial bearings of French knights who fought in the Holy Land, and on one side are the oaken gates given to the Prince de Joinville by the Prior of the Order of St. John of Jerusalem. On issuing from the statue gallery a staircase by the side of the Chapel leads to the vestibule of the first floor, which consists, on the garden side, of ten rooms, in which the series of historical paintings is continued up to the revolution of 1830. The

visitor then ascends to the second floor, in which seven rooms on the garden side, and a long gallery at the back, contain a curious collection of portraits and medals. Returning to the first floor, is another gallery of statues, etc., of personages illustrious in the earlier ages of the monarchy; one of the most interesting of which is the admirable statue of Joan of Arc, executed by the late lamented Princess Marie of France, Duchess of Wurtemburg. Midway in this gallery is the *Salle de Constantine*, containing large pictures of the taking of that place, by Horace Vernet; *and the Gallery of the Reign of Louis Philippe*. At the end of the statue gallery is the grand vestibule of

The Chapel.—The interior of this edifice, restored by King Louis Philippe to its original splendour, affords one of the most magnificent spectacles to be witnessed at Versailles. All the grandeur and taste of the age of Louis XIV. were concentrated, as it were, in this single spot. The King, always punctual in his religious devotions, required daily attendance at mass from his courtiers, and founded a chapter of priests for the service of this Chapel. Many remarkable religious ceremonies took place before its altar; one of the most interesting was the marriage of Louis XVI. and Marie Antoinette, in 1769. The internal dimensions are 114 feet to the altar, 60 feet in breadth, and 86 feet in height. The pavement is of costly marbles, divided into compartments, and wrought in Mosaic; the balustrades of the galleries are of marble and gilded bronze. The vaulted ceiling springing from a rich architrave and cornice, above lofty Corinthian columns, glows from the pencil of A. Coypel, Lafosse, and Jouvenet; the figures over the organ and galleries are by the Boullognes and Coypel. The Chapel of the Virgin should not escape notice; the paintings being the most exquisite productions of the younger Boullogne. Before the visitor quits the gallery he should notice in the royal pew two admirable bas-reliefs, the Circumcision, by Poiriet, and Christ with the Doctors, by Coustou. In the aisles are seven chapels, or altars, ornamented with costly marbles, gilding, pictures, and bronze bas-reliefs, the latter peculiarly worthy of inspection. In the chapel of St. Charles Borromeo is a bas-relief of St. Charles imploring Heaven to arrest the plague of Milan, by Bouchardon. In that of St. Louis is a picture of the Saint dressing the wounds of his followers, by Jouvenet; and a bas-relief represents that monarch serving the poor at table, by Poiriet. In that of Ste. Victoire is an exquisite bas-relief of the martyrdom of the saint. The high altar is exceedingly grand, being ornamented on either side with marble statues of Louis XIII. and Louis XIV., offering

heir crowns to the Virgin; the organ is considered as one of he finest in France. During the Revolution this Chapel re- nained almost uninjured. Service is chaunted here every Sunday norning with great pomp.

The Salle de l'Opéra.—At the opposite extremity of the north- ern wing, and approached by a staircase lately constructed, is he theatre. Its length is 144 feet, divided into equal parts by the curtain; its breath 60 feet, and its height 50; 14 Ionic columns, luted and gilt, divide the boxes into 12 compartments, with ba- ustrades, etc., richly gilt. The other decorations are in crimson and gold, with a profusion of mirrors and chandeliers. The ceiling is by Durameau. Of the grand fêtes given here, the first was in honour of the marriage of Louis XVI.; the next, for the birth of his son; the third, the ill-judged banquet of the Gardes du Corps, in 1789; and the last, on the grand inauguration of the Historical Museum, 17th May, 1837. On the first of these occasions it was lighted with 10,000 wax candles, and the expense, whenever a grand opera was performed, is said to have been upwards of 100,000 fr. This is not open to the public without a special permission, which is to be obtained by writing to *M. l'Intendant de la Liste Civile, No.* 9, *Place Vendôme.*

From the vestibule of the Chapel the visitor enters

The *Grands Appartements,* which occupy the whole of the first floor of the central projecting building facing the garden; the suite on the north belonged to the King, that on the south was the Queen's. The former present a striking contrast to the other suites of the palace; they are large and lofty, encrusted with marbles, and loaded with a profusion of massive gilded orna- ments; the ceilings are richly painted, and the general effect is gorgeous. The Queen's apartments are in white and gold, with ceilings less richly painted, and from their southern aspect have a light and cheerful appearance. All these rooms, which have been restored with great care and judgment, contain a most in- teresting series of pictures and portraits illustrative of the life and domestic relations of Louis XIV. The *Salon d'Hercule,* which precedes the suite, once descended to the ground-floor, and was the chapel where Bossuet and Massillon preached. The splendid ceiling, 64 feet by 54, representing the apotheosis of Hercules, was executed by Lemoine in 1729. The three fol- lowing rooms are the *Salons de l'Abondance, de Vénus,* and *de Diane,* which derive their names from the subjects painted on the ceilings, of the two first by Houasse, of the latter by Blan- chard. The entrance to the *Salle des États Généraux* is from the Salle de l'Abondance. The *Salon de Mars* was used as

ball-room by Louis XIV.; its ceiling is by several artists of that age. Beyond is the *Salon de Mercure*, once the state bed-room, and remarkable for its ceiling by Philippe de Champagne. Next is the *Salon d'Apollon*, or Throne Room, where Louis XIV. received ambassadors, accepted the apology of the Doge of Genoa, and in 1715 held his last public audience. It was used for similar purposes by Louis XV. and Louis XVI.; the ceiling is by Lafosse. The *Salon de la Guerre*, consecrated to the military glory of Louis XIV., contains a ceiling by Lebrun, representing France chastising Germany, Spain, and Holland. It leads into the *Grande Galerie des Glaces*, (or *de Louis XIV*., one of the finest rooms in the world, extending with the *Salon de la Guerre* and the *Salon de la Paix*, at the opposite extremity, along the whole of the central façade, and measuring 242 feet in length, 35 feet in width, and 43 feet in height. It is lighted by 17 large arched windows, which correspond with opposite arcades, filled with looking-glass; sixty composite pilasters of red marble, with bases and capitals of gilt bronze, fill up the intervals between the windows and between the arcades; each of the entrances is adorned with columns of the same order. The vaulted ceiling was painted along its whole length by Lebrun; and is divided into nine large and eighteen smaller compartments, in which are allegorically represented the principal events in the history of Louis XIV., from the peace of the Pyrenees in 1659 to that of Nimeguen in 1678. "It was in this gallery," says M. Vatout, "that Louis XIV. displayed all the grandeur of royalty; and such was the luxury of the times, such the splendour of the court, that its immense size could hardly contain the crowd of courtiers that pressed round the monarch." Several splendid fêtes were held in it, of which those on the marriage of the Duke de Bourgogne in 1697, and on the arrival of Marie Antoinette, were the most brilliant. At a short distance down, through one of the arcades facing the windows, is the entrance to the private apartments, the first of which is the *Cabinet du Roi*, or *Salon du Conseil*, containing part of the original furniture of the time of Louis XIV., among which will be noted the council table and fauteuil of the King. At one end is a celebrated clock, which displays a figure of that Monarch, and plays a chime when the hour strikes. In this room *Louis XIV*. used to transact business with his ministers Colbert, Louvois, and Torcy; here he took leave of Marshal Villars, when the fate of the monarchy depended on the campaign which ended with the victory of Denain; here he received Lord Bolingbroke; here he introduced to the grandees of Spain his grandson, the

Duke d'Anjou, as their king, and declared that "thenceforth there were no Pyrenees." Louis XV. here signed the decree for expelling the Jesuits, in 1762, and the treaty that terminated the seven years' war, in 1763; here, also, that easy monarch suffered Mme. du Barri to sit on the arm of his chair in the presence of the Council, and to fling into the fire a packet of unopened dispatches. On the 23d June, 1789, in the recess of the window nearest the Royal Bedchamber, Louis XVI. received from the Marquis de Dreux-Brézé the bold reply of Mirabeau, that "the deputies were assembled by the will of the people, and would not leave their place of meeting except by the force of his master's bayonets!" The next room is the *Chambre à Coucher de Louis XIV.*, which occupies the centre of the front towards the *Cour de Marbre*, and is the gem of the palace. The decorations of this splendid room are exceedingly magnificent, and the furniture has been carefully restored to the state in which it was at the decease of the "Grand Monarch." The present ceiling is adorned with the "*Titans*" of Paul Veronese, brought from the hall of the Council of Ten, at Venice, by Napoleon; portraits of the immediate descendants of Louis XVI. decorate the walls, also two fine pictures of the Italian school. The bed, enclosed by a splendidly gilt balustrade, is that on which the great King died, and the coverlet and hangings are partly the work of the young ladies of St. Cyr. Since the death of Louis XIV. no monarch has slept in this room; but from the balcony Louis XVI., attended by his Queen and children, addressed the infuriated mob who came to drag him from his palace on the 6th October, 1789. A gilt model of the imperial crown of Charlemagne has recently been placed in this room. We next come to the *OEil de Bœuf*, a beautifully decorated room, the grand antechamber of the King, so called from an oval window at the extremity, and celebrated in the annals of Versailles for the intrigues of courtiers, who waited here the "*lever*" of the monarch. Louis XVI. and Marie Antoinette dined here in public on Sundays. A door on the left leads to the *Salle des Gardes du corps du Roi*, and the *Salle des Valets de pied du Roi.*

Leading from these apartments, on the northern side of the *Cour de Marbre*, is a suite of rooms, called *Les Cabinets*, to which none were admitted but those who had the *grande entrée*. They are not open to the public without a special order. The first was the billiard-room of Louis XIV., and was afterwards the bed-chamber of his successors: here the death of Louis XV., so graphically described in Madame Campan's Me-

moirs, took place. Beyond is the *Salle des Pendules*, so called from a magnificent clock, which shows the days of the month, the phases of the moon, etc. The meridian line traced on the floor was made by the hands of Louis XVI. Next comes the *Cabinet des Chasses*, from whence a window on a balcony looks into the *Cour des Cerfs*, where the Royal Family placed themselves after grand hunting parties to see the game counted in the court. A grating on the left of this window admitted Madame du Barri secretly to the chamber of Louis XV.; her apartment was over this room, and was approached by a small staircase, the access to which is by a richly gilded door. At the bottom of this staircase, leading into the *Cour de Marbre*, an attempt was made to assassinate Louis XV. by Damiens in 1757. On the same floor with the apartment of Madame du Barri are several small chambers, where Louis XV. and his successor used to seclude themselves; adjoining was a workshop where Louis XVI. had his turning-lathe established, and another in which his forge still exists. Above was a *belvedère*, overlooking the palace and neighbourhood, where the latter monarch was accustomed to sit with a telescope, and amuse himself in watching what passed in the town and palace gardens. The *Cabinet des Chasses* contains the portraits of the principal architects, painters, etc., who have contributed to the building and ornamenting of the palace. A room adjoining this, on the *Cour des Cerfs*, was the private apartment of Madame de Maintenon, in which Louis XIV. passed most of his evenings in the latter part of his life; it is now the saloon of King Louis Philippe during his visits to Versailles. The *Cabinet de Louis XVI.*, where the king traced out the route of the unfortunate Lapeyrouse, was the private dining-room of Louis XIV., in which he generally dined with Madame de Maintenon and his family. The great monarch never touched tea, chocolate, coffee, or any liqueur; he disliked game, but was fond of pastry; he had only two meals a-day, and drank no other wine than Champagne, always iced. In this room Louis XIV. himself waited on Molière, to teach his courtiers to respect genius. Immediately adjoining is his *Confessional*, and the identical chair once occupied by Père la Chaise, or Père Letellier, whilst gaining that influence over the royal mind which ended in the Revocation of the Edict of Nantes. The private apartments terminate here at the extremity of the *Cour de Marbre*; they contain numerous portraits and pictures relating to the personages and times by which they have been rendered remarkable. Beyond them, on the *Cour Royale*, is another suite, including the *Salles de la*

Vaisselle d'Or, des Porcelaines, de la Bibliothèque, where the *historians* of France are now collected, and in which, in a cupboard near the northern door, the famous *Livre Rouge* was discovered; the *Cassette de Louis XV.,* the *Atelier* of Mignard, the *Salle à Manger de Louis XV.,* and the *Salle des Médailles.* All these rooms are adorned with pictures relating to the times of Louis XIV. and Louis XV.; and the last contains a curious collection of military pieces in fresco.

A small door in the south-west corner of the *OEil de Bœuf* communicates with the Queen's private apartments and bedroom. By another on the right the visitor re-enters the *Galerie des Glaces,* at the end of which is the *Salon de la Paix,* one of the most beautiful rooms in the palace. The ceiling, by Lebrun, represents France despensing universal peace and abundance; this saloon was formerly used as the Queen's card-room, and was the scene of many curious and piquant anecdotes. From this opens the *Chambre à Coucher de la Reine,* occupied successively by Maria Theresa, Queen of Louis XIV., Maria Leczinska, Queen of Louis XV., and Marie Antoinette. Here the Duchess de Bourgogne gave birth to Louis XV., and Marie Antoinette to the Duchess d'Angoulême, and here the latter unfortunate Queen was roused from her bed on the fatal night of the 5th and 6th October, 1789, and forced to escape by a small corridor leading to the *OEil de Bœuf,* from the mob which had burst into the palace. The decorations of this room are exceedingly chaste; the ceiling is by Boucher. The *Salon de la Reine* was used for the Queen's evening parties, which were at their highest splendour under Maria Theresa, Queen of Louis XIV. The ceiling is by Michael Corneille. In the *Salon du Grand Couvert de la Reine,* Louis XIV., during the life-time of his consort, frequently dined. Maria Leczinska always dined here in public, and also Marie Antoinette while Dauphiness. The present ceiling is remarkable for a fine painting by Paul Veronese, *St. Mark and the Theological Virtues,* brought by Napoleon from Venice. The next room, the *Salle des Gardes de la Reine,* contains an admirable ceiling, by Coypel, and has obtained a melancholy celebrity from the slaughter of the Queen's guards, on the occasion above alluded to. The Queen's state apartments terminate here at the *Escalier de Marbre,* which is one of the finest in France for the richness and variety of its marbles, and produces a grand effect. Immediately leading from them is the *Grande Salle des Gardes,* now called the *Salle du Sacre,* from its containing David's famous picture of the *Coronation*

of Napoleon. (1) Several small rooms completing the remainder of this wing formed the Chapel of the Château of Louis XIII.; they were inhabited by Louis de Bourbon, Count de Clermont, under Louis XV., and now contain pictures illustrative of the campaigns of 1793 and the two succeeding years. Beyond these, to the East, stretches the wing completed by Louis XVIII.: the old apartments forming part of it were those of Cardinal de Fleury, Minister to Louis XV. A spacious gallery corresponding to the *Salon d'Hercule*, and formerly the *Salle des Cent Suisses*, now *Salle de* 1792, follows the long suite of the central pile. It is now one of the most interesting apartments of the palace, containing portraits of all the great military characters of the Revolution, and many in duplicate, representing them as in 1792, and as they afterwards became under the empire. Napoleon is seen as lieutenant-colonel, in 1792, and as Emperor, in 1806; Marshal Lannes as sub-lieutenant, in 1792, and Duke de Montebello, in 1804;—Marshal Soult as sergeant, in 1792, and Duke de Dalmatie, in 1804;—Murat as sub-lieutenant, in 1792, and King of Naples, in 1808;—Marshal Bernadotte, now King of Sweden, as lieutenant, in 1792, and Prince of Pontecorvo, 1804;—Louis Philippe, as lieutenant-general in 1792, and King in 1830. Besides these are valuable portraits of Lafayette, Dumouriez, Kellermann, and most of the marshals of Napoleon. A few steps in one corner of this room lead to the *Salle des Gouaches et Aquarelles des Campagnes de* 1796 *à* 1814.

The upper storey of the centre, like the corresponding one in each of the wings, was occupied in the palmy days of Versailles by the nobles officially attached to the court. The apartments contained in it are now appropriated to the general service of the palace, and to part of the museum of portraits.

Southern Wing.—This part of the Palace, being appropriated to the children and immediate family of the monarch, was called *Aile des Princes;* its internal arrangement having been recently entirely changed, it is no longer possible to point out the places of local interest, as in the central building; it will therefore be sufficient briefly to enumerate the Princes who inhabited it. The southern end of the first floor was appropriated to the grandchildren of Louis XIV., with Fenelon as their preceptor; the Duke of Orleans, brother of Louis XIV.,

(1) The artist received 100,000 fr. for this fine painting, and 75,000 fr. for the "Distribution of the Eagles to the Legions," which hangs opposite to it. A second picture of the coronation, also by David, was lately sold in Paris for less than 3000 fr.

and the Duke de Chartres, afterwards Regent, occupied the remainder. At a later period it was inhabited by the Count d'Artois, afterwards Charles X., the Duke de Penthièvre, and other Princes of the blood royal. At the northern extremity of the wing were the apartments of the Duke of Orleans, Philippe Égalité, and under it, where the arcade now leads into the garden, was a small theatre, in which Lulli and Quinault often charmed the ears of the court. On the ground-floor, the daughters of Louis XIV., the Count and Mlle. de Charolais, the Princess de Lamballe, the Dauphin, son of Louis XVI., his sister, the Duchess d'Angoulême, and the Count de Provence, afterwards Louis XVIII., were successively lodged. The upper storey, as has been already observed, was occupied by nobles of the court.

From the Salle de 1792 the visitor enters this wing, on the first floor, after passing the *Escalier des Princes*, and finds himself in the *Grande Galerie des Batailles*, or, Galerie de Louis Philippe, which includes the greater part of the attic, and constitutes an immense gallery 393 feet in length, 42 in breadth, and the same in height. Coupled columns at each extremity and in the centre relieve the monotony of so great a length; the roof, vaulted like the *Galerie des Glaces*, is lighted by double sky-lights, and richly ornamented with gilded compartments. At each end are frescos by Abel de Pujol, and on the walls are pictures of large dimensions, representing great military triumphs, commencing with the battle of Tolbiacs, gained by Clovis in 496, and ending with that of Wagram, 6th July, 1809. The effect of this gallery is exceedingly imposing. The works of Gérard and Horace Vernet, among other fine productions, cannot fail to attract attention. Next to this is the *Salle de* 1830, devoted to pictures recording the principal events of that memorable revolution. Behind these rooms, runs a gallery 327 feet long, filled with statues and busts of celebrated personages from 1500 to 1792, called the *Galerie de Louis XIV*. By a staircase on the right in this gallery the visitor ascends to the attic story, in which is a long gallery, containing chiefly portraits of the Bonaparte family, and of the most remarkable persons who figured during the Revolution and at the Imperial court. Next is the *Gallery of Royal Residences*, and the *Galerie des Marines*, from whence the whole length of the *Escalier de Marbre* is descended. On entering the ground floor of the southern wing a small staircase on the left leads to the *Galerie des Tombeaux*, a collection of models in plaster of monumental statuary from the tombs of remarkable personages. A passage on the left leads

to another collection of Portraits in four rooms, opened with the latter in Feb. 1844. The visitor will then ascend by another staircase to a large saloon at the southern end dedicated to the glorious recollections of Marengo, etc., and return through a long suite of rooms, facing the gardens, containing more than 300 pictures illustrative of the military history of Napoleon from 1796 to 1810. Midway is the *Salle de Napoléon*, containing the various statues and busts of the Emperor. Behind these rooms is a gallery, 327 feet long, filled with statues and busts of celebrated generals from 1790 to 1815. On leaving this gallery, and crossing a small court, the visitor enters the

Centre, Ground floor.—These apartments on the southern side of the palace towards the garden were occupied by the Grand Dauphin, son of Louis XIV., until his death, in 1711; afterwards, by the Duke de Berri, grandson of that monarch; by Louis the Dauphin, son of Louis XV., and father of Louis XVI.; by Louis XVI., and Marie Antoinette; and Louis XVIII. They now contain the portraits of the Grand Admirals, Constables, and the Marshals of France. The centre of the western front was a vestibule in the time of Louis XIV., by which egress was afforded to the gardens; it was afterwards converted into apartments by Louis XV., and now forms the beautiful gallery of Louis XIII., one of the happiest alterations effected by his present Majesty. The apartments on the northern side were those of the amiable Count and Countess de Toulouse under Louis XIV., and, afterwards, of the Princesses, daughters of Louis XV.; they now contain the long series of portraits of marshals and celebrated warriors. The last rooms of this suite, near the vestibule of the chapel, were successively tenanted by Madame de Montespan, under Louis XIV., and Madame de Pompadour, under his successor. The rooms on this floor had been spoiled by alterations made under Louis XV., and it remained for his present Majesty to restore them to their original state. Behind the *Galerie de Louis XIII.* were the bathing-rooms of Marie Antoinette, now changed into the Gallery of the Kings of France. The other rooms on this floor, surrounding the *Cour de Marbre*, contain on the south some views of royal residences of France. Four small courts, two on either side, are comprised within the buildings of this central pile; adjoining that to the north, was a magnificent vestibule and staircase of marble leading to the grand apartments, in the time of Louis XIV. This was taken down by his successor, but the corresponding staircase, on the southern side, known since then as the *Escalier de Marbre*, with its vestibule, was suffered to remain; another staircase, of elegant

construction, called *Escalier des Ambassadeurs*, has been formed near the vestibule of the chapel by Louis Philippe.

THE GARDENS AND PARK.—The former no longer contain the trees planted by Louis XIV.; they were destroyed in 1775, by order of Louis XVI., and the garden was replanted. The stranger is astonished not less by the variety and effect of the plantations and water than by the immense number and beauty of the statues, groups, and vases.—The *Terrasse du Château* has four fine bronze statues, after the antique, by Keller, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble, ornamented with bas-reliefs.—The *Parterre d'Eau* contains two oblong basins, upon the borders of which repose twenty-four magnificent groups, in bronze, viz., eight nymphs, eight groups of children, and the four principal rivers of France with their tributaries, namely, the Garonne and Dordogne, the Seine and Marne, the Rhone and Saone, and the Loire and Loiret. The groups of children were cast by Aubry and Roger, and the other figures by Keller. From the centre of each basin rise *jets d'eau*, in the shape of a basket. At the ends of the terrace, opposite the palace, are two fountains, adorned with groups of animals in bronze, cast by Keller.—The *Parterre du Midi* extends in front of the southern wing of the palace, and contains two circular basins of white marble, surrounded by grass-plots. This terrace is separated from the Parterre d'Eau by a wall level with the latter, upon which are placed twelve vases in bronze, cast by Duval. In the centre is a flight of white marble steps, ornamented on each side by a sphinx in white marble, surmounted by a child in bronze.—The *Orangerie*, situated below the Parterre du Midi, is bounded on each side by an immense flight of 103 steps, leading to an iron gate on the road to Brest. The piers of these gates are crowned by groups in stone, and the green-houses, constructed after the designs of Mansard, extend on three sides, forming a splendid structure of Tuscan architecture. Here the orange and pomegranate-trees, etc., are preserved during the winter, and in summer are removed to the walks of the Orangery, and other parts of the garden. In the midst of the principal green-house, opposite the entrance, is a fine colossal statue of Louis XIV., by Desjardins. One of the orange trees possesses an historical character. It was contemporary with François I., and formed part of the confiscated property of the Connétable de Bourbon, whence it is called *le Grand Bourbon*. It was produced from seed in 1421, and, after flourishing under 12 reigns, does not seem to have approached the end of its long career. The ground

in front of the Orangery is divided into flower-beds, with a basin and fountain in the centre.—The *Parterre du Nord,* approached by a flight of steps in white marble, is in front of the northern wing of the palace, and is separated from the Parterre d'Eau by a wall crowned with 14 bronze vases, cast by Duval. At the angles near the steps are two fine vases of Egyptian marble, and on the sides of the steps two statues copied from the antique : the one the knife-grinder, by Fognini, and the other, Venus, by Coysevox. This terrace is laid out in flower-beds, and ornamented with the two basins *des Couronnes* and that *de la Pyramide.* The former derive their name from two groups of Tritons and Syrens supporting crowns of laurel, from the midst of which issue columns of water. The bassin de la Pyramide consists of four round basins rising one above another in a pyramidal form. The figures are in lead; those of the two first basins are by Lehongre, and those of the third by Girardon. Along the shrubbery which bounds this parterre on the north are eight statues in white marble. Below the bassin de la Pyramide are the baths of Diana, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon, representing, in the centre, the nymphs of Diana at the bath, and at each extremity a river.—The *Allée d'Eau,* in front of the baths of Diana, leads to the two basins *du Dragon* and *de Neptune,* between two long and narrow grass-plots, in each of which are seven groups of children in bronze, in the midst of white marble basins separated by yew-trees. Each group forms a sort of tripod supporting a second basin of Languedoc marble, from the centre of which the water rises and overflows into the basin below. On the sides of the avenue lie the groves called *Bosquets de l'Arc de Triomphe* and *des Trois Couronnes,* which possessed many works of art, but retain little of their ancient magnificence. At the extremity of the avenue is a semicircle formed by a close hedge, in front of which are eight groups similar to those in the avenue, forming a total number of 22.—The *Bassin du Dragon* derives its name from the dragon or serpent Python, surrounded by four dolphins and a similar number of swans. The only part that now remains is the grand *jet d'eau,* that issues from the dragon's mouth.—The *Bassin de Neptune* is the most splendid of all the fountains at Versailles. Upon the upper border stand 22 large vases in lead ornamented with bas-reliefs. Against the side are three immense groups in lead. That in the centre, by Adam senior, represents Neptune and Amphitrite seated in a vast shell, and accompanied by nymphs, tritons, and sea-monsters. The group

on the east is Proteus, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by Lemoine. At the angles repose upon pedestals two colossal dragons bearing Cupids, by Bouchardon. From these five groups, especially that in the centre, issues a deluge of water, which is further augmented by grand *jets d'eau* rising from different parts of the basin, and also from the vases. From the Bassin de Neptune we return to the Parterre d'Eau by the avenue *des Trois Fontaines* and *des Ifs*, which are in the same line. The former is without ornament; the latter contains 14 white marble vases and 5 statues. —The ***Parterre de Latone*** lies between the ***Parterre d'Eau*** and the ***Allée du Tapis Vert***. On the right and left are declivities which form a curving road, skirted by yew-trees and bounded by a close hedge, along which are ranged statues and groups in marble. Between the two declivities just described, is a magnificent flight of steps leading from the Parterre d'Eau to that *de Latone*, at the top of which are two vases of white marble exhibiting the sun, the emblem of Louis XIV. These steps lead to a semicircular terrace in advance of the ***Bassin de Latone***, and descend, by two smaller flights, to a lower terrace on which this elegant basin is situated. These steps are ornamented with 12 beautiful vases, enriched with bas-reliefs. The Bassin de Latone presents five circular basins which rise one above another in the form of a pyramid, surmounted by a group of Latona with Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Lybia, who refused her water, and the peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tablets, and throw forth water upon Latona in every direction, thus forming liquid arches of the most beautiful effect. The tablets are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column of water rises 30 feet and falls into the basin. Beyond are two flower-gardens, each of which has a small basin with a fountain adorned with two figures, partly metamorphosed, to correspond with the fountain of Latona.—The ***Allée du Tapis Vert*** derives its name from a lawn which extends the whole length from the Parterre de Latone to the Bassin d'Apollon. It is ornamented with 12 statues and 12 beautiful vases in white marble. —The ***Bassin d'Apollon***, which, except that of Neptune, is the largest in the park, is situated at the extremity of the Allée du Tapis Vert. The God of Day is seen issuing from the waters in a chariot drawn by four horses, and surrounded by tritons,

dolphins, and sea-monsters. Beyond is the grand canal, 186 feet wide by 4,674 in length, with two cross branches measuring together 3,000 feet in length. We now return towards the palace, taking the avenues on the right, and come to the *Bassins de l'Hiver et de l'Automne*. That of Winter represents Saturn surrounded by children, who play among fish, crabs, and shells. This group is by Girardon. That of Autumn, by Marsy, presents Bacchus reclining upon grapes, and surrounded by infant satyrs. —The *Jardin du Roi*, near the Bassin d'Hiver, on the right, is laid out with much taste and judgment.—In front of the entrance to the Jardin du Roi lies the *Bassin du Miroir*; two columns of water rise from the midst. The *Bosquet de la Reine* is a delightful enclosed grove, which can only be entered with a *cicerone* of the park, and contains a great number of foreign trees and plants. In the centre is a superb granite vase and four antique vessels in bronze.—The *Bosquet de la Salle de Bal*, situated near the foregoing, is thus called from balls formerly given there by the court in summer.—The *Quinconce du Midi*, near the Salle de Bal, to the north-west, is ornamented with eight *termini*, of which four stand round a grass-plot in the centre, and the other four beneath the chestnut trees.—The *Bosquet de la Colonnade*, at a short distance from the Quinconce, is an enclosed grove, containing a magnificent rotunda, composed of 32 marble columns and pilasters of the Ionic order, united by arches supporting a cornice with white marble vases. Under each arcade are marble basins with fountains, and in the middle is a fine group of the Rape of Proserpine, by Girardon. —*Bassins du Printemps et de l'Été*. We now cross the Allée du Tapis Vert, and direct our course through the avenues on the side opposite. The fountains of Spring and Summer are situated in the first long avenue parallel to the Tapis Vert. Spring is represented by Flora; before her is a basket of flowers, and around are children who hold garlands and wreaths. Summer appears under the figure of Ceres, having a sickle in her hand, reclining among wheat sheaves, and encircled by children.— The *Bosquet des Dômes* derives its name from two small rotundas crowned with domes, which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the top of the balustrade is a small channel, in which water flows and escapes from distance to distance from shells. In the centre an immense column of water rises to the height of 70 feet. Above and around is a terrace, bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs of ancient and modern arms

used by the different nations of Europe, executed by Girardon, Mazaline, and Guérin. In this enclosure are eight statues of white marble.—*Bassin d'Encelade.* A triangular space opposite the Bosquet des Dômes contains this fountain, which is circular and surrounded by trees. The centre is occupied by a mass of rocks, beneath which Enceladus the Giant is struggling for liberty, and still endeavouring to hurl rocks at heaven. The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsy. Water also issues from his hand and from parts of the rocks.—The *Quinconce du Nord* corresponds with that of the south, and is adorned with a large vase and eight *termini* in white marble.—*Bosquet des Bains d'Apollon.* Upon leaving the Quinconce by the principal avenue to the east, we see on the left an iron gate which leads to an agreeable enclosed grove, in the midst of which is an enormous rock, of the most picturesque form. Here a grotto leads to the palace of Thetis, whose nymphs are serving Apollo at the moment when he comes to repose in the arms of the goddess. Two are preparing to bathe his feet, a third is pouring water into a basin; and three others stand behind, one of whom braids his hair, and two others hold vessels with perfumes. Apollo and the first three nymphs are *chefs-d'œuvre* of Girardon; the three others are by Regnaudin. On the right and left of this magnificent group are two others, the former by Guérin, the latter by Marsy, representing the horses of the Sun watered by tritons. These three groups in white marble form the most perfect *ensemble* of sculpture at Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the effect of the scene. This fountain is said to have cost 1,500,000 fr.—In descending this part of the garden, towards the west, we find the *Rond Vert*, a circular bowling-green, surrounded by a hedge, in which are four verdant niches, with statues after the antique.—The *Bassin des Enfans*, placed at the fourth angle of the Rond Vert, is decorated with a group of six children, in lead, playing in a small island, in the centre. Two others are swimming in the water, while from the midst of the island a column of water rises 48 feet.—Continuing from east to west, we enter the *Salle de l'Etoile*, so called from its three avenues, crossing each other.—*Bassin de l'Obélisque.* The avenue that traverses the *étoile* leads to this fountain. The water issues from reeds round a column of water in the centre, and falls into an upper basin, from which it descends into another by a number of steps forming as many cascades. The fountains are distinguished by

the names of the *Grandes Eaux* and the *Petites Eaux.* Th latter play in summer on the first Sunday of the month; bu the former only on great occasions, which are always announce in the journals. The *Grandes Eaux* present an exceedingly fin sight, and cost, it is said, from 8 to 10,000 fr. every time the play. As they do not all play at once, the visitor can follow them from basin to basin up to that of Neptune, which is always the last. On these occasions, the multitude of persons attracted to Versailles is very great; but the most ample means of communication are afforded by the two railroads, and first-class places (*diligences*) may be secured beforehand both for going and returning. Visitors should not remain late on account of the crowds at the railroads.

Le Grand Trianon is a royal mansion, at the extremity of the Park of Versailles, built by Louis XIV. for Mme. de Maintenon, after the designs of J. H. Mansard. It is in the Italian style, consisting of one storey, and two wings, united by a long gallery pierced by seven arcades, and fronted with magnificent Ionic columns and coupled pilasters in Languedoc marble. The wings are ornamented in a similar manner, and also the interior of the gallery. In the left wing are the apartments of the queen; in the right, those of the king. The former are in white and gold; the latter are more richly decorated. They are remarkable, chiefly for the objects of art they contain, the most interesting of which are some valuable portraits of Maria Leczinska of Poland, queen of Louis XV., of Maria Theresa, of Marie Antoinette, Louis XV., etc. The *Grande Galerie* is 160 feet long and full of very remarkable paintings, vases, etc. The paintings are mostly by artists of the age of Louis XIV., Mignard, Coypel, Boullogne, Van Spaendonck, etc. In one of the apartments are two splendid candelabra, and a circular table of malachite and *or moulu,* presented to Napoleon by the Emperor Alexander, on the occasion of the treaty of Tilsit. The private apartments of the king were also those of Napoleon, and are plainly furnished. The garden of the Grand Trianon is laid out in a style similar to that of Versailles, and contains several fine fountains, the chief of which is the cascade, in Carrara marble. There are many excellent pieces of sculpture in various parts, and among them two portraits of Louis XV., and Maria Leczinska, in allegorical groups, by Coustou. The grounds in the rear are laid out in groves cut into labyrinths. The Grand Trianon was always a favourite residence of Louis XIV., Louis XV., and Louis XVI., as a retreat from the pomp and ceremony of Versailles; Napoleon also fe-

ently resided at it, and made a direct road from thence to . Cloud.

Le Petit Trianon, situated at one extremity of the garden of e Grand Trianon, forms a pavilion 72 feet square. It consists a ground floor and two storeys, decorated with fluted Corin-ian columns and pilasters crowned by a balustrade. The in-rior is ornamented in the most tasteful style. The most re-arkable rooms are the queen's boudoir, the walls of which 'e covered with arabesques; the bed-room is hung with blue lk, and the bed with its drapery of muslin and gold as for-erly used by the empress Maria Louisa. The garden, which very beautiful, is laid out *à l'Anglaise*, and contains some ıoice plants and trees. It is extensive, and has a fine piece of 'ater, on the banks of which is a Swiss village, erected by arie Antoinette. In another part of the garden is a small and eautiful theatre, formerly used by the court, and recently edecorated, and which should be particularly asked for by the isitor, since it is exceedingly well worthy of being seen, and lmost always omitted to be shown by the guides. This man-on was built for Mme. du Barri, by Louis XV., who inhabited when attacked by the contagious disease of which he died. ouis XVI. presented it to the queen, under whose directions he gardens were laid out.

The *Grand* and *Petit Trianon* are only to be seen with a icket, which is to be had by applying by letter to *M. l'Inten-ant de la Liste Civile*, No. 9, Place Vendôme.

The Town of Versailles is divided into the quarter of Notre lame, to the north of the avenue de Paris, and the quarter of t. Louis, to the south. The only remarkable buildings in the ormer are the church of Notre Dame, built by Mansard in 1684; he Royal College of Versailles, erected in 1766 by Queen Maria eczinska, and containing a good cabinet of natural history; a 'illa formerly belonging to Madame Elizabeth, sister of Louis XVI.; and a small theatre adjoining the palace. In this quarter s situated the market-place; and on the Place Hoche is a bronze tatue of the General, who was a native of the town. Here, oo, is a small English church, in which service is regularly erformed by a clergyman of the Established Church of England. The quarter of St. Louis contains the Cathedral Church, built by the last of the Mansards, in 1743. (1) After the church of St. Louis, the most remarkable edifice in Versailles is the im-nense building on the left of the palace, called *le Grand Com-*

(1) Although built in 1743, it is worthy of remark that its consecra-tion only took place on the 12th of November, 1843.

mun. It is substantially built of brick, enclosing a square court, and contains 1000 rooms, in which no fewer than 3000 persons were lodged when the Court resided at Versailles. Having been converted into a manufactory of arms in 1795, the entrance was decorated with trophies in relief. This manufactory attained the greatest celebrity, and supplied the French army annually with 50,000 muskets. In 1815 it was stripped and devastated by the Prussians. Near le Grand Commun is the public library, established in the building formerly called the *Hôtel des Affaires Étrangères*. It contains nearly 50,000 volumes, most of them choice editions proceeding from the libraries of Louis XVI. and the Count de Provence, afterwards Louis XVIII. It is open to the public daily from 9 to 3 o'clock, except Sundays and festivals. To the library is attached a small museum. The *Hôtel de la Guerre*, contiguous to the above, is remarkable as the place where the vast military undertakings which rendered France so powerful under Louis XIV. were discussed and resolved on. In the rue St. François is the famous tennis-court, celebrated for the oath taken by the National Assembly, which was the signal of the Revolution. South of the town and the palace is a vast sheet of water, called *Pièce des Suisses*, from its having been formed by the Swiss guards of Louis XIV. It is 2100 feet in length by 720 in breadth. To the east of the Pièce des Suisses, which the route de Brest separates from the park, is the *potager*, or fruit and kitchen garden, of the palace, 28 acres in extent, and formed into divisions by terraces and walks. Contiguous to the potager is the beautiful and picturesque English garden of the Hôtel de Tellier, formed by the Count de Provence, afterwards Louis XVIII., but now belonging to a private individual. A considerable number of foreigners, including many English families, have chosen Versailles for their residence. (1) The air is salubrious, but colder than at Paris. The streets are wide and clean, and in the summer nothing can be more delightful than its numerous walks; in the winter, the town has a deserted and melancholy aspect. It possesses a few manufactories, and has three annual fairs. Races take place here in June, on the plain de Satory, south of the town. It is in contemplation to have a second meeting in October.

VINCENNES—is a village about a league east of Paris, celebrated for the château and forest which have existed here from

(1) The two best hotels at Versailles are the *Hôtel des Réservoirs* and the *Hôtel de France*. Their position close to the palace is very convenient, and the accommodation they offer either to the casual or more permanent visitor is excellent.

the year 1137. At that time Louis le Jeune built a country-seat, and more than a century later St. Louis frequently resided in it, and administered justice, it is said, under an oak in the forest. In 1337, Philippe de Valois demolished the ancient building, and laid the foundations of the present, which was completed by his successors. Henry V., King of England, died at Vincennes, in 1422. Louis XI. enlarged and embellished the château, which was his favourite residence. During the reign of that cruel and superstitious prince, about the year 1472, the donjon of Vincennes became a state prison. Charles IX. died here in 1574. In the reign of Louis XIII., Marie de Medicis built a magnificent gallery, and Louis XIII. commenced two large buildings to the south, which were finished by Louis XIV. In 1661, Cardinal Mazarin died at Vincennes. The Duke of Orleans, when regent of the kingdom, continued to live in the Palais Royal; and in order to have the young king, Louis XV., near him, he fixed his majesty's residence, in the first year of his reign (1715), at Vincennes instead of Versailles, till the palace of the Tuileries could be prepared. After that period the castle was used as a state prison, and the celebrated Mirabeau was confined in it from 1777 to 1780. In 1804, the unfortunate Duke d'Enghien, having been arrested in Germany, was shot there by order of Napoleon, on the 20th March, and buried in the southern ditch of the castle. His body was disinterred in 1816, and placed under a magnificent monument erected to his memory in the chapel. Prince Polignac and the other ministers of Charles X. were confined here after the Revolution of 1830. The château forms a parallelogram of large dimensions; round it were formerly nine towers, of which eight were demolished in 1818. The donjon or keep is a detached building on the side towards Paris, highly worthy of the attention of the antiquary. The chapel, called *la Sainte Chapelle*, is a fine building of the 16th century. It is one of the latest specimens of pointed architecture remaining in France, and in plan closely resembles the Sainte Chapelle of Paris; the interior is light, and remarkable for its stained glass windows, executed by Jean Cousin, in which the device of Henry II., the letter H, with the crescent for Diana of Poitiers, bespeaks the period of their execution. The monument of the Duke d' Enghien consists of a group of three figures surrounding the Duke, and, being formed of very fine white marble, produces a grand effect. The altar and balustrades in white marble are peculiarly chaste and beautiful. The castle has for some time past been used as the central depot of artillery for the garrison of Paris, and has been put in a state of

complete defence. In consequence of this the donjon tower has been converted into a powder-magazine, and there is no longer any possibility of gaining admission to it. Great alterations have lately been made in consequence of the fortifications of the capital. In the forest a mound is formed, and an open space is kept for artillery practice. There is a well-arranged armoury here, containing 50,000 muskets, 25,000 pistols, and 40,000 sabres, with various other arms. The whole are kept in beautiful order, and next to the Musée d'Artillerie it is the best sight of the kind which the visitor of Paris and its vicinity can meet with. Two regiments of artillery and a battalion of infantry form the garrison. For permission to see the interior of the château, application must be made, by letter, to *M. le Commandant du Château de Vincennes*. The forest is very extensive, and is a favourite resort of the inhabitants of Paris and neighbouring villages.

PARIS DIRECTORY.

AMBASSADORS, ETC.
AT THE COURT OF FRANCE.

ours of business from about 11 to 1.

Austria and Parma, Ambassador, 1, rue de Grenelle St. Germain.

Baden, resident minister, 7, rue pelletier.

Bavaria, envoy extraordinary, mister plenipotentiary, 19, Place Venme.

Belgium, envoy extraordinary, mister plenipotentiary, 2, rue d'Anulême St. Honoré.

Brazil, envoy extraordinary, mister plenipotentiary, 11, rue Neuve s Capucines.

Denmark, envoy extraordinary, mister plenipotentiary, 35, rue du ubourg St. Honoré.

Free Towns, resident minister, 6, e Trudon.

Great Britain, ambassador extradinary and minister plenipotenry, 39, rue du Faubourg St. Horé.

Greece, envoy extraordinary, mister plenipotentiary, 7, rue Grefhle.

Hanover, envoy extraordinary, inister plenipotentiary, 16, rue iromesnil.

Hesse-Darmstadt and Hesse-Électrale, resident minister, 36, rue de Ferme.

Holland, envoy extraordinary, inister plenipotentiary, 22, rue de resne.

Lucca, chargé d'affaires, 98, rue Lille.

Mecklenburg-Schwerin, resident inister, 14, rue de la Madeleine.

Mecklenburg-Strelitz and Saxe eimar, chargé d'affaires, 35, rue Faubourg St. Honoré.

Mexico, chargé d'affaires, 14, rue la Ferme.

Nassau, chargé d'affaires, 22, rue Suresne.

Portugal, envoy extraordinary, inister plenipotentiary, 40, rue St. zare.

Prussia, envoy extraordinary, mister plenipotentiary, 86, rue de ille.

Roman States, chargé d'affaires, 71, rue de Grenelle St. Germain.

Russia, ambassador, 12, Place Vendôme.

Sardinia, ambassador, 69, rue St. Dominique.

Saxony, envoy extraordinary, minister plenipotentiary, 21, rue de la Pépinière.

Spain, ambassador, 19, rue de Clichy.

Sweden, envoy extraordinary, minister plenipotentiary, 58, rue d'Anjou St. Honoré.

Switzerland, chargé d'affaires, 3, rue de Tivoli.

Tuscany, resident minister, 12, Cité d'Antin.

Two Sicilies, ambassador, Hôtel and Place Beauveau.

United States, envoy extraordinary, minister plenipotentiary, 19, rue Lavoisier; Consul, 30, rue Hauteville.

Wurtemberg, envoy extraordinary, minister plenipotentiary, 73, rue de Lille.

Saxe Weimar, chargé d'affaires, 7, rue Caumartin.

Turkey, ambassador, 1, rue des Champs Elysées.

ENGLISH NEWSPAPERS.

GALIGNANI'S MESSENGER; published every day (Sundays excepted). Two editions of this journal appear, one at six in the morning, which is delivered soon after in Paris and its Environs; and the other at two in the afternoon (containing all the news received up to the moment of going to press), which is forwarded the same day to Paris, Provincial, and Foreign Subscribers. Terms: A single paper, 10 sous; a week, 3 fr.; a fortnight, 6 fr.; One Month, 10 fr.; 3 Months, 28 fr. — Office, 18, rue Vivienne.

*** The aim of this long-established Journal is to furnish to the reader, at a single view, the daily contents of the London and Continental press, omitting no fact of interest or importance, and recording side by side the opinions of every party. While a suitable prominence is given to the Parliamentary debates and all political subjects, the miscellaneous topics required by the general reader

likewise find ample space. The fullest information upon current events, and every passing fact of the day, is faithfully recorded, with accounts of Judicial Proceedings, the Naval and Military Services, Commerce, the Arts, Drama, Sporting Intelligence, etc.

The LONDON and PARIS OBSERVER, a Literary Gazette, published on Sundays.—TERMS: One Month, 5 fr.; Three Months, 14 fr.—Office, 18, rue Vivienne.

*** This Journal embodies the spirit of current English and French Literature, and contains ample extracts of every new work as it issues from the Press, selected from more than twenty of the best quarterly, monthly, and weekly publications. To relieve the grave by the gay, and embellish the useful by the amusing—to form a repository containing the essence of the English periodicals equally interesting to the scholar, the artist, or the general reader, is the object of this Journal.

PRINCIPAL FRENCH JOURNALS.

LE MONITEUR UNIVERSEL (the official Government Morning Journal), 28 fr. a-quarter; Office, 6, rue des Poitevins.

JOURNAL DES DÉBATS (Ministerial), 20 fr. a-quarter; Office, 17, rue des Prêtres St. Germain l'Auxerrois.

LA PRESSE (Ministerial), 12 fr. a-quarter; Office, 16, rue St. George.

LE GLOBE (Ministerial), 12 fr. a-quarter; Office, 35, rue Neuve des Petits Champs.

LE NATIONAL (Republican), 16 fr. a-quarter; Office, 3, rue Lepelletier.

LE CONSTITUTIONNEL (Independent), 10 fr. a-quarter; Office, 121, rue Montmartre.

LE COURRIER FRANÇAIS (Opposition), 20 fr. a-quarter; Office, 26, rue du Bouloi.

LE COMMERCE (Opposition), 20 fr. a-quarter; Office, 6, rue St. Joseph.

LE SIÈCLE (Opposition), 10 fr. a-quarter; Office 16, rue du Croissant.

LA QUOTIDIENNE (Carlist), 12 fr. a-quarter; Office, 3, rue Neuve des Bons Enfants.

LA FRANCE (Carlist), 15 fr. a-quarter; Office, 1, rue des Filles St. Thomas.

L'UNIVERS (Clerical), 13 fr. 50 c. a-quarter; Office, 29, rue du Vieux-Colombier.

LA NATION (Carlist), 8 fr. a-quarter; Office 12, rue de Chartres.

GAZETTE DES TRIBUNAUX (reports only Law Intelligence), 18 fr. a-quarter; Office, 2, rue du Harlay du Palais.

LE DROIT (reports only Law Intelligence), 8 fr. a-quarter; Office, 4, Quai des Orfévres.

LE MONITEUR PARISIEN (Evening Ministerial Journal), 9 fr. a-quarter; Office, 22, rue Grange-Batelière.

LE MESSAGER DES CHAMBRES (Evening Ministerial Journal), 12 fr. a-quarter; Office, 55, rue Ste Anne.

LA PATRIE (Evening Opposition Journal), 12 fr. a quarter; Office, 9, rue Coq-Héron.

LA GAZETTE DE FRANCE (Evening Carlist Journal), 20 fr. a-quarter; Office, 12, rue du Doyenné.

PRINCIPAL REVIEWS AND MAGAZINES.

REVUE DE PARIS (three times a week) 12 fr. a-quarter; Office, 1, quai Malaquais.

REVUE DES DEUX-MONDES (twice a-month), 26 fr. for six months; Office, 10, rue des Beaux-Arts.

REVUE BRITANNIQUE (monthly), 2[illegible] fr. for six months; Office, 1, rue Grange-Batelière.

ANNALES DES VOYAGES (monthly), 30 fr. a-year; Office, 23, rue Haute-feuille.

Subscriptions to all these Journals received at Messrs. Galignani's.

LIST OF PARIS BANKERS.

ARDOIN, HUBBARD, and Co., 64, rue de la Chaussée d'Antin.

BAGUENAULT and Co., 17, boulevard Poissonnière.

BERTHOUD (Frères), 3 *bis*, rue Richer.

BLANC, (J. A.) COLIN and Co., 23, rue St. Georges.

CALLAGHAN (widow Luc et Son), 40, rue Neuve des Mathurins.

CARETTE (Firmin) and MINGUET, 3, rue Laffitte.

COPPINGER (James), 20, rue Louis le Grand.

DALY (Malachy), 8, Place Vendôme.

DAVILLIER (J. C.) and Co., 16, rue Basse du Rempart.

D'EICHTHAL (Louis), 30, rue Basse du Rempart.

Delamarre-Martin-Didier, 7, rue
s Jeûneurs.
Delessert and Co., 176, rue Mont-
irtre.
Delisle (widow Th.) and Co., 26,
e de la Chaussée d'Antin.
Durand (F.) and Co., 30, rue Basse
Rempart.
Ferrère Laffitte and Co., 1, rue
ffitte.
Fould (B. L.) and Fould Oppen-
im, 10, rue Bergère.
Greene (J. B.) and Co., 26, Place
Georges.
Hottinguer and Co., 11, rue Ber-
re.
Laffitte (Jacques) and Co., 19,
e Laffitte.
Laffitte and Blount, 52, rue Basse
Rempart.
Le Cointe, Des Arts, and Co., 26,
e de Provence.
Lefebvre (Jacques) and Co, 60,
ubourg Poissonnière.
Léo, 11, rue Louis le Grand.
Leroux (J. A.), 35 *bis*, rue de
Échiquier.
Mallet (Frères) and Co., 13, rue
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Marcuard (Adolphe) and Co., 40,
e des Petites Ecuries.
Martin d'André, 86, rue St. Lazare.
Odier (Gabriel) and Co., 2, rue du
oussaye.
Oppermann and Co., 2, rue St.
eorges.
Périer (Frères) and Co., 17, rue
ffitte.
Pillet-Will and Co., 70, rue de
Chaussée d'Antin.
Rothschild (Frères), 15 *bis*, rue
affitte.
Rougemont de Lowenberg, 18, rue
aitbout.
Valois Jeune and Co., 19, rue de
Echiquier.

RINCIPAL FURNISHED HOTELS,

o most of which are attached Restaurants.—Wines, Carriages, Horses, etc., may be had.

Bath, 52, rue Rivoli.
Bedford, Lawson's, 323, rue St. Honoré, and 24, rue Rivoli. (A very excellent Hotel.)
Brighton, 30 *bis*, rue de Rivoli. Large and small apartments with or without Kitchens—Coffee-room.
Bristol, 5, Place Vendôme.
Canterbury, 24, rue de la Paix.
Castiglione, 10, rue Castiglione.
Europe, 46, rue Rivoli.
Hollande, 16, rue de la Paix.
Meurice, 42, rue Rivoli.

M. B. Caillé, who had been for a great many years the manager of this establishment, and succeeded to the proprietorship in 1838, begs to assure the nobility and gentry that no exertion shall be wanting to merit a continuance of their patronage. The great object he has in view is to give general satisfaction, by rendering his Hotel as comfortable as the residence of private individuals. Apartments to be had by the night, week, or month. Carriages for town or travelling, on sale and hire

Montmorency, 20 *bis*, Boulevard des Italiens.
Paris, 111, rue Richelieu.
Princes, 109, rue Richelieu. (See view of this Hotel, a few pages further.)

Situated at the centre of all the wonders of Paris, it maintains worthily the high title it has assumed, by the excellence of its appointments and management. It has a sumptuous Table-d'hote.

Rhin, 4, Place Vendôme.
St. James, 366, rue St. Honoré.
Sinet, 52-54, rue du Faubourg St. Honoré.
Terrasse, 50, rue Rivoli.
Victoria, 3, rue Chauveau Lagarde. (A very comfortable private hotel.)
Wagram, 28, rue Rivoli.
Windsor, 38, rue Rivoli.

RESTAURATEURS AND CAFÉS.

At those marked by a* breakfasts and dinners are to be had; at all the others hot or cold breakfasts, or evening refreshments only.

* *Rocher de Cancale*, 61, rue Montorgueil, and 2, rue Mandar.
* *Frères Provençaux*, Palais Royal.
* *Café Anglais*, boulevard des Italiens.
* *Café de Paris*, boulevard des Italiens.
* *Poissonnerie Anglaise*, rue de Rivoli, corner of Place des Pyramides.
* *Café du Commerce*, corner of rue Vivienne.
* *Café Virginie*, 13, rue de la Paix.
* *Café Cardinal*, rue Richelieu, corner of boulevards.
* *Café Delorme*, rue St. Honoré, Passage Delorme.

• *Café Dagneaux,* 8, rue de l'Ancienne Comédie.

• *Café de la Madeleine,* place de la Madeleine.

• *Café de Londres,* 17, boulevard de la Madeleine.

• *Café Talabas,* 46, rue de Rivoli.

• *Café Foi,* corner of boulevards and rue Chaussée d'Antin.

• *Café Richard,* Palais Royal, 137, Galerie de Valois, at 2 francs a-head.

Café Tortoni, 12, boulevard des Italiens.

Café de Foy, Palais Royal.

Café de la Rotonde, Palais Royal.

Café Lemblin, Palais Royal.

Café Véron, boulevard Montmartre.

Café Pernon, boul. Poissonnière.

Café Durand, 1, boulevard des Capucines.

Café du Vaudeville, 29, Place de la Bourse.

Café Procope, rue de l'Ancienne Comédie.

Café du Helder, 20 *bis,* boulevart des Italiens.

Café Montmartre, 1, boulevard Montmartre.

Café de la Régence, Place du Palais Royal.

Café Meurger, 10, rue d'Alger.

Café Frascati, rue Richelieu, corner of boulevards.

Café Conti, Quai Conti.

Café Vieillard, 7, rue d'Angoulême.

Café Conguet, 2, rue du Faubourg Poissonnière.

. *Café de la Bourse,* Place de la Bourse.

Café Favier, 3, quai Conti.

Café Godet, 8, rue de Rivoli.

Café Voltaire, Place de l'Odéon.

Café Cowens, 10, rue d'Aguesseau.

Café des Provençaux, 277, rue St. Honoré.

Café d'Orléans, Palais Royal.

Estaminet Hollandais, 50, Palais Royal.

ENGLISH EATING-HOUSES.

Arrowsmith, 6, rue Neuve St. Marc.

Besson, 6, rue Neuve des Capucines.

Bradford, 37, rue du Faubourg St. Honoré.

British Tavern, 112, rue de Richelieu.

Byron, 2, rue Favart.

Drake, 30, rue du faub. St. Honoré.

Hancock, 6, rue Favart.

John Bull, 2, rue des Pyramides.

Lucas, 14, rue de la Madeleine.

ENGLISH PASTRY-COOKS.

Colombin, 4, rue Neuve du Luxembourg.

Fraser, 362, rue St. Honoré.

Guerre, 36, rue de Rivoli.

PURVEYOR.

Corcellet, *au Gourmand,* 103, and 104, Palais Royal.

Provisions of all kinds.—Wines from the most ordinary to the rarest and richest Liqueurs and all the productions of the Colonies. Also supplies from England and other countries.—Orders for France and abroad executed.—An immense sale of Coffee, so mixed as to ensure strength with flavour.—This House has existed for more than half a century in the highest repute.

WINE-MERCHANT.

Joubert (A.), Cité des Italiens, rue Laffitte.

Sole dépôt in Paris of the claret of Messrs. Barton and Guestier of Bordeaux; of the Champagne of Ruinart of Rheims, and of the Burgundy of Marey at Nuits, and of the Hock of Deinhard and Jordan of Coblentz.

LIFE INSURANCE OFFICE.

West of England Life Assurance.

Empowered by Act of Parliament. Chief offices:—in London, 20, Bridge Street, Blackfriars; in Edinburgh, Dublin, Exeter, Paris, and four hundred County Offices in the United Kingdom.

It enables us to raise money, secure a debt or property, create an annual income, marriage-portion, settlement, legacy, annuity, jointure, or an endowment. It is applicable to all ranks, and the security it affords gives a moral independence. Insurances effected on reduced terms, without any extra charge and for any period, and the profits divided among the assured every fifth year. This office is full 10 per cent. lower than others. Prospectuses, giving every information, sent free to all parts of Europe by G. G. Berry, the agent in Paris. Those who defer an insurance for a visit to England may have it facilitated on applying at the office in Paris, 80, rue de Ponthieu.

ATTORNEYS AND SOLICITORS.

Blanchet, Pleader (speaks English), 21, rue d'Antin.

Castaignet, Attorney, 21, rue d'Hanovre.

Gabriel, Solicitor, 10, rue Ponthieu.

LAWSON, Solicitor, 10, rue Royale St. Honoré.

OKEY, Barrister and Chamber Counsel to Her Britannic Majesty's Embassy, 35, rue du Faubourg St. Honoré.

SLOPER, Solicitor, 12, Place Dauphine.

SMITH, Solicitor, 40, rue Basse du Rempart.

SWORN TRANSLATOR, ETC.

GARDERA, 18, rue Vivienne.

Acts relative to births, marriages, deaths, baptisms, wills, documents connected with patents, etc., translated from or into English, German, Dutch, Spanish, Italian, and Portuguese.

ENGLISH CLERGYMEN.

Bishop LUSCOMBE, 19, rue des Vignes, Champs-Élysées.

Rev. Dr. HALE, 17, rue des Vignes.

Rev. G. LEFEVRE, 14, rue Montaigne.

Rev. R. LOVETT, 19, rue Marbœuf.

AGENTS.

ALMOSNINO, general commission agent, packs, forwards, and insures goods to all parts, 15 *bis*, rue Thévenot.

ARTHUR, house and commercial agent, 7, rue Monthabor.

BENNETT, 6, rue de la Paix.

Commission, Steam Ship and House Agent. Office for Patents, Investments and Mercantile Correspondence with all parts.

BENNIS, general agent. Advice given and instructions taken on any enterprise; Agent to the *West of England Life Assurance Company*, 80, rue de Ponthieu.

LECOCQ (Madame), 20, rue Neuve-d'Antin,

Undertakes, either in Paris or in any part of the Continent, to act as agent in all purchases, especially Fashions, Ladies' Dresses, Linen, and Furniture. She charges no commission, contenting herself with the trade allowances. References given to Messrs. Galignani.

PARKER and Co., 16, rue Neuve des Capucines, carry on every branch of agency.

SLADE, house and commission agent, 7, rue de la Paix.

EXCHANGE OFFICE.

To the British Embassy, boulevard des Italiens, 17, opposite to Tortoni's.

English and Foreign Money, gold and silver bullion. Bank-notes, Post-bills on the French Departments and Treasury, etc., etc.

Mme EMERIQUE, 32, Galerie Montpensier, Palais-Royal, informs the public that she gives the very highest exchange for bank bills and Sovereigns.

PHYSICIANS AND SURGEONS.

CHERMSIDE (Sir R.), 1 *bis*, rue Taitbout.

CLOQUET, (Jules), surgeon, 2, rue Grange Batelière.

DAVISON, 1, rue d'Anjou St. Honoré.

DUBOIS (Paul), physician and accoucheur, 12, rue Monsieur-le-Prince.

GUNNING, surgeon, 28, rue Neuve du Luxembourg.

HIGGINS, physician and accoucheur, 35, rue Godot de Mauroy.

LEFÈVRE, 8, place de la Concorde.

MACLOUGHLIN, 22, place Vendôme.

OLLIFFE, 2, rue St. Florentin.

SEVESTE, physician and accoucheur, 4, rue Favart.

ROBERTS, Surgeon, 14, Place Vendôme.

SCRATCHLEY, 24 *bis*, rue du Colysée.

SKIERS, 8, rue Montaigne.

VERITY, 25, rue du Faubourg St. Honoré.

CUPPER.

BACKLER, 15, rue Trainée St. Eustache.

CHEMISTS AND APOTHECARIES.

PETER PARISS, 26, Place Vendôme.

ROBERTS, 23, Place Vendôme.

Prescriptions accurately prepared. Genuine Patent medecines.

SURGEON DENTISTS.

DESIRABODE, 154, Palais Royal, or 19, rue de Valois.

Has carried his art to its highest degree of perfection; his artificial teeth are remarkable for their solidity and brilliancy.

Dr. WILLIAM ROGERS, 270, rue St. Honoré, Surgeon Dentist, of London.

Inventor of the Osanores Teeth, fixed without clasps or ligatures, remaining fast by the pressure of the atmosphere alone.—At a period when the dentists of our times have made no change in the old system of employing pivots, clasps, and ligatures, which, without making the artificial teeth more firm, loosen and destroy the natural and sound teeth, the ingenious invention of Dr. Rogers enforces the wise precept of the great Hippocrates, which says: "Assist Nature, but do not force her," and instead of fixing artificial teeth, as

hitherto, by keeping the gums in a constant state of irritation (not to mention the offensive odour arising from the difficulty of taking them out to be cleaned), has adopted a method which consists simply of so closely adapting the teeth to the gums as to exclude the air entirely, physics having established the fact that two bodies superposed hermetically upon each other adhere firmly by the pressure of the air. When once thus fixed, nothing can in any degree derange the teeth made by Dr. Rogers. The beauty of the Osanores Teeth is incontestible; in fact they so completely resemble the natural teeth as not to be distinguished from them, and yet their price is extremely moderate. Dr. Rogers, long known for his improvements in the different branches of his art, such as stopping with a composition without heat or pain, and his hygeian system of treating the dentition of children, prepares every artificial piece ordered, in a very short delay, warranting that it may be immediately used for mastication and articulation, without the least restraint or annoyance.

MM. Seymour and Mallan, 8, rue Castiglione, Paris; and 59, Lower Brook Street, London.

Patented for their mineral succedaneum for decayed teeth.

PORCELAIN-WAREHOUSES.

M. E. Honoré, 4, Boulevard Poissonnière.

Foreigners are invited to visit this establishment, which is now the oldest in France, and has established a reputation for the superior quality of its ware, the form of its articles, the richness of its paintings and other ornaments, and, above all, for the durability of its gilding, as displayed in its infinite variety of breakfast, dinner, tea, and coffee services, vases, clocks, and other fancy pieces. Every article issued by this establishment is stamped with the name and address of the manufactory, as a guarantee.

Lahoche, 152 and 153, Palais Royal.

BOARDING-SCHOOLS.

BOYS.

Demmler's French and German Institution, 36, rue de Courcelles, faubourg du Roule.

Hale (Rev. Dr.), 17, rue des Vignes, Pelouse des Champs Elysées.

Murray, 25, rue d'Angoulême St. Honoré. (A day school.)

Wagner and Carenne, 16, Avenue Chateaubriand, Champs Elysées.

GIRLS.

Bray (Mrs.), 66, Grande rue de Chaillot.

Dutois (Mmes.), 15, rue Marbœuf.

Le Maire (successor to Mme. Daubrée), 9, rue du Harlay, au Marais.

Shanahan (Mrs.), 21, Avenue Chateaubriand.

PROFESSORS.

Auzière, 6, rue Monthabor. (French.)

Boldoni, 36, rue de l'Échiquier. (Italian and French.)

Boneschi (Dr.), 24, rue de la Ferme des Mathurins. (Italian—Professor to the royal school of the Ponts et Chaussées and to the college of Louis le Grand.)

Douville, 18, avenue St.-Cloud, barrière de l'Étoile.—(French.)

Gachet (Mrs.), 17, rue de la Ferme des Mathurins. (French.)

Gardera, 18, rue Vivienne.—(French.)

Halpin, 50, rue Rochechouart.—(English.)

Hamel, 1, rue Favart. (French.)

Lawrence, 3, r. d'Alger.—(French.)

Ludger, 7, r. Miromesnil. (German.)

PROFESSORS OF MUSIC.

Belin (Miss), 9, rue de Cléry.—(Piano.)

Osborn (Mr.), 32, rue de Londres.—(Piano, first rate.)

Regnier (Miss), 12, rue de l'Échiquier.—(Piano.)

MORNING GOVERNESS.

Carmichael (Miss), 4, rue du Marché St. Honoré.

PAINTERS AND DRAWING-MASTERS.

Constans (Léon), à la Manufacture des Gobelins.—(Flowers.)

De Varennes (Mlle.), 2, rue Bleue. (Portraits in oil; a pupil of Paul Delaroche.)

Meuret, 87, rue Neuve des Petits Champs.—(Miniature.)

Storelli, 387, rue St. Honoré.—(Landscape in oil and water-colours, and also drawing-master.)

SHAWLS.

Dupont, 2, rue Neuve des Mathurins.

Independently of a very fine collection of cachemires of the newest patterns, he offers to ladies the great advantage of exchanging their old shawls for new ones.

DANCING-MASTERS.

GOURDOUX, 320, rue St. Honoré.
LENFANT, 27, rue de la Michodière.

OPTICIAN.

CHEVALLIER, mathematical-instrument-maker and optician to the King, ·, Place du Pont Neuf, facing the atue of Henry IV.

M Chevallier, member of several literary d scientific societies in France and foreign untries, and author of the *Conservateur de Vue*, and other works, makes with the most precision every species of optical, maematical, mineralogical, and other instruents. With him originated the improved asses for the assistance of the sight, partilarly the opera-glasses called *Jumelles*, to iich has been added the application *cen-'es*, in consequence of the adaptation of a nple piece of mechanism, which admirably s them to the precise distance of the two es from each other. M. Chevallier has tely executed, from the plans of Professor Fisher, of Moscow, a new microscope, iich its inventor calls the *Pancratic Microope*, on account of the different degrees to iich it may be made to magnify. M. Chellier has been distinguished by several meds and prizes for various inventions and provements with which he has enriched ience. His establishment, founded by his mily in 1740, has been conducted by him rsonally since 1796.—M. Chevallier has no her dépôt either in Paris or the Departments.

GOLD AND SILVERSMITH.

ODIOT, 26, rue Basse du Rempart. old and Silversmith to the King and e Royal Family.

This house, which has been established more an 150 years, displays the greatest variety elegant patterns of Dinner, Tea, and Dessert rvices, likewise for the Toilet-Table, and her ornaments of the richest description.

'EWELLER, GOLDSMITH, ETC.

FOSSIN and SON, 62, rue Richelieu.

Jewellers to the King and Royal Family. This old-established and highly respectable use has been long known for the taste and egance of its workmanship, as well as for rich assortment of diamonds and jewels of ery kind.
Diamonds and precious stones purchased.

DIDIOT and BABLIN, 166, Galerie alois, Palais Royal, *à la Boule d'Or*.

A constant display of the richest jewellery the newest and best taste.—A great choice diamonds and all other stones for mounts according to order, for which they have st-rate workmen in their employ—Stones d—Precious stones bought or exchanged—glish spoken.

THOURET, 31, Place de la Bourse.

Maison de Confiance with fixed prices.—Jewels in gold, silver, and in imitation of gold —Gilt and plated ware by the new process of Ruolz and Elkington.

CLOCK AND WATCH-MAKERS.

WURTEL, 38 and 40, Galerie Vivienne.

Gold and Silver Watches and Musical Boxes from his own manufactory at Geneva. Paintings with clock towers, having dials showing the hour, others playing tunes, or having rail-roads, ships, and other objects, set in motion by mechanism. Large Dials for halls and offices. Travelling clocks, alarums, and a variety of fancy articles.—English spoken.

TEA, COFFEE, CHOCOLATE.

PERRON, 14, rue Vivienne.

MILLINERS.

HERBAULT, 6, rue de Menars.

Among the maisons de modes this house is most specially attractive. Under the direction of the Nieces of him whose name it bears, it continues still to be the favorite rendez-vous of all who seek the newest and the most tasty fashions. There the ladies are confident of finding the most fashionable ribbons, the most seducing flowers, the most delicately arranged feathers. In these adornments the maison Herbault gives the ton to all the rest. On arriving at Paris, a lady, whatever may be her rank or station, is sure of finding in its elegant saloons all she can possibly desire in morning bonnets or capotes, or in evening or court head dresses.

LUCY HOCQUET, 28, rue de la Paix.

Celebrated for her Head-dresses for Evening Parties, Balls and Court Receptions.

NIMMO (Mme), 24, rue Mont-Thabor.

A variety of the newest ladies' bonnets, dress-caps, etc., always on hand.—English spoken.

EMBROIDERY, BLONDE, LACE.

REICHE (Mme), 4, rue du Marché St. Honoré.

Manufacturer of Embroidery.—Collars, Pelarines, Handkerchiefs, Dresses, etc.—Lace, Cambric —English spoken

G. VIOLARD, 2 *bis*, rue de Choiseul.

This Warehouse is stored with every species of Blonde and Lace, both Black and White, manufactured in the newest taste and highest fashion

PERFUMER.

GUERLAIN, 11, rue de la Paix.

TAILORS.

Bankofski, 36, rue Neuve des Petits Champs.

Patented for his double coats, which may be used on either side.

Blanc, 159, Palais Royal, Waistcoat-maker to their Royal Highnesses the Princes and the Dukes of Wurtemberg, at the sign of *Jean de Bourgogne*.

The Fashion of the Waistcoat having become a peculiar object of attention to every Gentleman who wishes to be distinguished for taste in dress, M. Blanc has devoted himself to this branch of his art exclusively, and brought it to the highest point of luxury and elegance. The greatest number of this portion of male attire which attracts notice at balls or parties in the evening, or at the morning promenade, for the gracefulness of their cut, are from the hands of Blanc.

Dienst and Becker, 343, rue St. Honoré.

Huiart and Neumann, 19, rue Vivienne.

Petersen and Schick, 347, rue St. Honoré, corner of rue Castiglione.

Patentee, from London, noted for elegance of cut workmanship, and moderate prices.

BOOT AND SHOE-MAKER.

Lecerfe, 43, rue Neuve Vivienne.

Has always on hand an extensive assortment of gentlemen Boots and Shoes, cloth Boots, Pumps, etc., of the most fashionable make. *English spoken.*

LADIES SHOE-MAKER.

Dufossée, Successor to Melnotte, 22, rue de la Paix.

By appointment to the queen of the French and several foreign courts.

The repute of this house, not only in France but in all the courts of Europe, is sufficient guarantee for the elegance and perfection of its productions. — His London establishment is 164, Regent-Street.

SHIRTING, ETC.

Longueville, 10, rue Richelieu, close to Théâtre-Français.

Patentee, the only special warehouse in Paris, and long reputed for Gentlemen's ready-made Shirts, made of the finest linen and in the first style of fashion, with frills, lace, or embroidery; also Flannel Waistcoats, and Drawers, the cut of which is far superior to any hitherto known. Magazine on the ground floor, stored with a numerous and varied assortment of new and fashionable Collars, Cambric and other Pocket-handkerchiefs, etc.

HATTER.

Servas, 69, rue de Richelieu.

This old house, which for 30 years has been distinguished for the superior fashion and finish of its hats, has made a newly invented Elastic Hat, which completely fits the head without rendering it uncomfortable, and is in the best style.

GLOVES.

Privat, 18, rue de la paix.

This old established and highly reputed house, to which M. Tambour-Ledoyen has for many years been the successor, is still the general resort for gloves of every description from their acknowledged beauty and other superior qualities, which have been rendered still more preeminent by a new and great improvement in the cutting out and stitching of its gloves, rendering them more strong and durable and for which invention a patent has been obtained. — Also a large assortment of handkerchiefs, fancy aprons, fans, fichus cravats and other similar articles of taste and fashion for gentlemen as well as for the ladies.

UMBRELLAS, STICKS, ETC.

Cazal, 23, Boulevard des Italiens.

Patented by the Queen for his beautiful Umbrellas and Parasols.—Great assortment of travelling Umbrellas, Canes, and Whips.

STATIONERS.

Marion, 14, Cité Bergère.

His Paper, with its rounded corners and borders *à filet perlé*, has been deemed the *nec plus ultra* of taste; what then is left to be said of his new paper *à petits pois*, so graceful and seducing! The Public can have no idea of its attractions without going to see it, for it is beyond all powers of description. There are, however, some specimens to be found at the principal stationers in Paris, the provinces, and abroad.

Susse, place de la Bourse.

Stationery in all its branches. Superfine hot-pressed and embossed letter-paper. Colours for Drawing and Painting. Pocket-books and every other article in morocco. Travelling-cases, etc., etc. Paintings and Drawings lent out to copy.

WORKS OF ART, CURIOSITIES, FANCY ARTICLES.

Giroux and Co., 7, rue du Coq St. Honoré.

French and English stationery.—Every material for Drawing and Painting.—Frames and medallions for miniatures.—Beautiful gl

ames.—Cabinet work, Porcelain and Glass. Every article in Morocco, Card-board, etc.—ork and Dressing Boxes, Travelling Cases. Games and Children's Toys of all Kinds.—musing Pieces of Mechanism, Tricks, etc.—guerreotype Apparatus.—Paintings, Water lour Drawings, Engravings, Lay-figures, ., for Sale or Hire.—Marriage, Christening, d Birth-day Presents.—Rich Corbeilles,—ns,—Purses, — Essence - Bottles,—Pocket-oks, Tablets,—Card-Cases, etc.

BRONZES, ETC.

DENIÈRE, 15, rue Vivienne.

To the king and to the emperor of all the Russias.

This house has been honoured with several the first prizes at the exhibitions of the ogress of the useful arts in France and may thout presumption be said to enjoy an Eupean reputation.

In its extensive show rooms in the rue Vienne, there is at this time an unrivalled disay of works in bronze-gilt, in the various yles of ancient Greece, of the renaissance, or vival of the fine arts, of Louis XIV and ouis XV.

Denière undertakes, in his branch, all that required for the decoration of splendid saons or for the ornamenting of the table.

The manufactory which is adequate to all at can be demanded of it, is situated, rue d'Orléans, au Marais.

CURIOSITIES, FURNITURE, TAPESTRY, ETC.

MOMBRO Sen[r], 18, rue Basse-du-Rempart.

This house, which has been established ten years and employs fifty workmen, is the only one in Paris exclusively appropriated to the manufacture of richly carved pieces of furniture and the sale of Cabinetworks bronzes and other articles in the old style, and which founds its claim to public favour in the taste and finish of its productions and the integrity of its dealings.

CARVER AND GILDER.

SUSSE, place de la Bourse.

Frames and medallions for Paintings, Drawings, and Miniatures in fancy woods, and richly gilt.

THE FINE ARTS.

F. SINNETT, Printseller and Publisher, Passage Colbert, in the Rotunda.

This house, conducted by an Englishman on London principles, is well stocked in portraits of eminent characters, views of Paris and all parts of the world.—Engravings and Lithographies of all the first artists both plain and coloured. —Drawing-pencils and colours.—Drawing-paper and sketch-books.—Albums. —Pictures framed to order.

EXHIBITIONS.

AUTOMATONS of M. STÉVENARD.

These two most curious and extraordinary pieces of mechanism, the Magician and Flute-player, are visible every day at MM. Susse's, place de la Bourse. The admission is gratuitous, but most persons make some trifling purchase at the Bazar of curiosities and fancy articles of the MM. Susse.



MAGASINS DE NOUVEAUTÉS DE LA VILLE DE PARIS,

NO. 174, RUE MONTMARTRE.

This immense Establishment, unique in Europe, and with which no other can be compared, except that of Waterloo-House in London, excites first the curiosity and then irresistibly the admiration of all Foreigners, and principally the English, from which country even the highest merchants have not disdained to come and visit it in person, doing justice to its magnificent warehouses, and congratulating the proprietors on the perfection of their style and arrangements, doing honour to the name given to

the establishment. Planted on the most central spot of Paris, it corresponds in extent, splendour, and elegance with the vast commerce and active industry of this great city. Enlarged and embellished several times since its first creation, it has at length been brought up to the grandest idea of a Commercial House ever formed, even in these times. It affords an immense mart to the numerous and important manufactures of France, and presents to dealers of all classes and all countries the long-desired, but hitherto unattained, union of extreme cheapness, with the utmost guarantees for the superior qualities of every article it contains. The good sense of the public, which can never be deceived, immediately comprehended all the advantages of this fine undertaking. Crowds coming to it at first, chiefly perhaps from curiosity, finding themselves treated with integrity and liberality, sent innumerable more crowds in succession. Thus it immediately gained fashion and confidence, which has never diminished, but has rapidly and uniformly increased. At the *Ville de Paris* every possible produce of the loom is to be found :—Silks, linen, cotton and woollen cloths for common use, as well as the richest articles of taste and luxury, lace, and shawls of Indian as well as French manufacture, every thing that can be put into the most refined trousseau or corbeille de mariage, and likewise the most beautiful pieces for furnishing the grandest or most elegant apartments. At the *Ville de Paris* purchases may be made with perfect freedom from all restraint, because its customers are allowed the unusual privilege of returning their purchases in exchange for others they may on reflexion find more suitable, or even receive back their money without any discount or loss, however important may be the value.

Ladies are earnestly invited to visit these fine Galleries, which they may amuse and gratify themselves with inspecting, free from all apprehension of being importuned to make any purchase.

Several young Englishmen are attached to the Establishment.

All orders are received with respect and gratitude, and executed immediately.

Ladies residing out of Paris and wishing to have patterns of the most seasonable articles will, on writing, receive them by return of post and free of postage.

The following Articles may be had, equally cheap and well assorted.

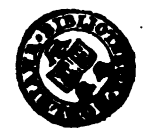
Plain and figured silks.—French and India cashmere shawls.—Printed and plain cashmeres.—Merinos and stuffs.—French lawns, and fancy nets.—French and foreign Lace.—Ladies' cloths for cloaks and dresses.—Half mourning articles.—Fancy scarfs and neckerchiefs.—Hosiery.—Carpeting.—Table-linen, Sheetings, etc.—The newest patterns in mousseline de laine, prints, and jaconets.—A great variety of cloaks, pelisses, and pelerines ready made, and of the most fashionable style.



HOTEL DES PRINCES.

INDEX.

ENVIRONS OF PARIS.



IST OF THE STREETS, SQUARES, ETC., IN PARIS.

EXPLANATION.

E capital letter and figure placed after the name of the street in-es the part of the Map in which it is found; for example, if you to find *rue Biron*, D. 6., draw your finger down under the letter D, the top of the Map, till it arrives opposite the figure 6, between ines of which is *rue Biron*.

e figure placed before the name of a street indicates that it is traced e Map, but its name could not be given for want of room.

star added to the letter and figure (*) denotes that, on account of mall size of the Map, there is neither name nor trace of it given.

ATTOIR (avenue de l'), . 2.
attoirs (des), E. 1.
baye (de l'), D. 4.
baye (place de l'), D. 4.
baye St-Martin (pas-age de l'), E. 3.*
acias (des), B. 5. C. 4.
faires étrangères (Mi-istère des), C. 2.
uesseau (d'), C. 2.
uesseau (marché et assage d'), près de la ladeleine, C. 2.
guillerie (de l'), E. 3.
bouy, F. 2.
bret (Cour d'), rue des ept-Voies, E. 5.
exandre (St-), enclos e la Trinité, E. 3.*
ger (d'), C. D. 3.
ibert, F. 2.
igre (d'), G. 4. 5.
igre (passage d'), R. aillet, D. 3.
nandiers - Popincourt les), G. 3.
nandiers (des), Sainte-eneviève, E. 5.
nandiers (barrière es), G. 3.
nandiers (passage des), . 3.
nbigu-Comique (théâ-e), boulevard St-Mar-n, E. 2.
nboise (d'), D. 2.
nboise (impasse), place laubert, E. 4.

Ambroise Paré, D. 2.
Ambroise (impasse et passage St-), G. 3.
Ambroise (St-), G. 3.
Amélie, B. 3.
Amelot, F. 3. 4.
Amsterdam (d'), C. 1.
Anastase (St-), F. 3.
Ancien chemin de Versailles (de l'), A. 2.
Ancien-Grand-Cerf (passage de l'), E. 3.
Ancienne-Comédie (de l'), D. 4.
Ancre-Royale (passage de l'), E. 3.
André (St-), H. 3. *voy.* rue de la Roquette.
André-des-Arts (St-), D. 4.
André-des-Arts (place St-), D. 4.
Anes (cour aux), D. 1.
Angivilliers (d'), D. 3.
Anglade (de l'), D. 3.
Anglais (des), E. 4.
4 Anglais (impasse des), rue Beaubourg, E. 3.
Anglaises (des), E. 6.
Angoulême (d'), F. 3.
5 Angoulême (place d'), faubourg du Temple, près le boulevard, F. 3.
Angoulême-St-Honoré, B. 2.
Anjou-St-Honoré (d'), C. 2.
Anjou (d'), au Marais, F. 3.
Anjou (d'), Dauphine, D. 4.

Anjou (quai d'), E. F. 4.
Anne (Ste-), St-Honoré, D 2. 3.
Anne (Ste-), quai des Orfèvres, D. E. 4.
Antin (cité d'), D. 2.
Antin (d'), D. 2.
Antin (allée d'), B. 2. 3.
Antoine (St-), E. F. 4.
Antoine (passage St-), G. 4.
Antoine (Hospice Saint-), G. 4.
Antoine (place St-), E. F. 4.
Antoine (boulevard St-), F. 3 4.
Antoine (du faubourg St-), F. G. H. 4.
Apolline (Ste-), E. 2.
Apport-Paris (place de l'), St-Denis-au-Châtelet, E. 3.*
Aqueduc (de l'), C. D. 1.
Arbalète (de l'), E. 5.
Arbre-Sec (de l'), D. 3.
Arcade (de l'), C. 2.
6 Arche-Marion (de l'), près le Pont-Neuf, D. 3.
7 Arche-Pépin, *idem*, E. 3.
Archevêché (quai de l'), E. 4.
Archevêché (pont de l'), E. 4.
Arche-St-Pierre (pass.), près le Pont-Neuf, E. 3.*
Arcis (des), E. 4.
Arcole (pont d'), E. 4.
Arcole (rue d'), E. 4.
Arcueil (barrière d'), D. 6.

8 Argenson (impasse d'), Vieille rue du Temple, E. 4.
Argenteuil (d'), D. 3.
Argenteuil (impasse d'), C. 2. 3.
Ariane (place d'), Halle au poisson, E. 3.*
Arras (d'), E. 5.
Arsenal (cour et passage de l'), F. 4. *voy.* de l'Orme.
9 Arts (des), enclos de la Trinité, E. 3.
Asile (de l'), F. G. 3.
Assas (d'), C. 4
Astorg (d'), C. 2.
Athénée de Paris, R. de Valois, 2, D. 3.*
Athènes (passage d'), D. 3.
10 Aubert (passage), Saint-Denis, E. 2.
Aubry-le-Boucher, E. 3.
11 Audrelas (imp. d'), E. 6.
Augustins (quai des), D. 4.
Aumaire, E. 3.
13 Aumaire (passage), E. 3.
14 Aumont (impasse d'), rue de l'Hôtel-de-Ville, E. 4.
Aunay (barrière d'), H. 3.
Austerlitz (d'), B. 3.
Austerlitz (d'), F. G.
Austerlitz (quai d'), F. 5. 6.
Austerlitz (pont d'), F. 5.
Aval (d'), F. 4.
Avenues (*voir* chaque nom).
Aveugles (Jeunes-), (institution des), C. 5.
Avignon (d'), E. 3.
Avoye (Ste-), E. 3.

15 Babillards (impasse des), porte St-Denis, E. 2.
Babille, D. 3.
Babylone (de), C. 4.
Bac (du), C. 3. 4.
Bagneux (de), C. 5.
Baillet, Arbre-Sec, E. 3.
Bailleul, E. 3.
Baillif, D. 3.
Bailly, enclos St-Martin, E. 3.
16 Bains (passage des), en face la rue Pavée, F. 4.
Ballets (des), F. 4.
Banque de France, D. 3.
Banquier (du), E. 6.
Barbe (Ste-), E. 2.
Barbet de Jouy, C. 4.
Barbette, F. 3.
Barillerie (de la), E. 4.
Barnabites (cour des), Palais-de-Justice, E. 4.
Baromètre (galerie du), un des passages de l'Opéra, D. 2.
Barouillère (de la), C. 5.
Barre-du-Bec, E. 3.
Barres (des), quai de la Grève, E. 4.
Barres (des), F. 4.
Barrière des Gobelins (de la), E. F. 6.
Barrière St-Denis (de la), E. 1.
Barrois (passage), E. 3.
Barthélemy, B. 5.
Basfour-St-Denis (impasse), E. 3.
Basfroid, G. 4.
Basse-St-Pierre, à Chaillot, A. 3.
Basse-du-Rempart, C. D. 2.
Basse-des-Ursins, Cité, E. 4.
Bassins (des), ou Réservoirs, barrière, A. 2.
Bastille (place de la), F. 4
Basville, cour du Harlay, au Palais, D. 4. (Passage).*
Batailles (des), A. 3.
17 Batave (cour et passage), E. 3.
Battoir-St-André (du), D. 4.
Battoir (du) St-Victor, E. 5.
Baudin (impasse), C. 2.
18 Baudoyer (place), E. 4.
Bayard, A. 4.
Bayard, ville de François I[er], B. 2. 3
Bazar de l'Industrie, D. 2.
Beaubourg, E. 3.
Beaudoirie (imp. de la), rue Beaubourg, E. 3.
Beauce (de), F. 3.
19 Beaufort (passage et impasse), E. 3.
Beauharnais (*voy.* Avenue Parmentier), G. 3.
Beaujolais, Palais-Royal, D. 3.
Beaujolais, Palais-Royal (passage), D. 3.
Beaujolais, au Marais, F. 3.
20 Beaujolais, St-Honoré, D. 3.
Beaujon (cité), A. B. 2.
Beaune (de), C. D. 3.
Beauregard, E. 2.
Beauregard (ruelle), D.
Beaurepaire, E. 3.
Beaurepaire (cité), E. 3.
Beautreillis (de), F. 4.
Beauveau (place), faubourg St-Honoré, C.
Beauveau (de), faubourg St-Antoine, G. 4. 5.
Beauveau (marché), faubourg St-Antoine, G.
Beauvilliers (passage de), rue Richelieu, D. 3.
Beaux-Arts (des), D. 4.
Bel-Air (aven. du), H.
184 Bel-Air (cour du), F. 4.
Bellart, B. 5.
Belle-Chasse (de), C. 3.
Belle-Chasse (place), C.
Bellefond (de), E. 1.
Belleville (barrière), G.
Bellièvre, F. 6.
Benoit (St-), faubourg St-Germain, D. 4.
Benoit (carref. St-), près la rue Taranne, D. 4.
Benoit (St-), enclos St-Martin, E. 3.*
21 Benoit (passage et place St-), St-Jacques, E. 4.
22 Benoit (passage Saint-), place de l'Abbaye-St-Germain, D. 4.
Benoit (impasse St-), rue des Arcis, E. 3.*
Bercy (de), au Marais, Marché-St-Jean, E. 4.
Bercy (de), faubourg St-Antoine, F. 4. 5. G. 5.
Bercy (barrière de), G.
Bercy (pont de), G. 6.
Bergère, D. E. 2.
Bergère (cité), D. E. 2.
Bergère (gal.), rue Geoffroy-Marie, D. 2.
Berlin (de), C. 1.
Bernard (St-), G. 4.
Bernard (impasse St-), St-Antoine, G. 4.
Bernard (St-), quai, port au Vin, *voy.* quai de la Rapée, F. G.
Bernardins (des), E. 4.

Buvette-Champêtre (ruelle de la), B. 2.
Byron (avenue Lord-), A. B. 2.

Cadet, D. 2.
Cadet (place), D. 1.
Cadran (du), E. 1. 2.
Cafarelli, au Temple, *voy*. de la Rotonde, F. 3.
Café-de-Foy (pass. du), Palais-Royal, D. 3.*
Café-de-Malte (passage du), porte et boulevard St-Martin, E. 2.*
Caire (du), E. 2.
Caire (place et passage du), ou Foire, E. 2.
Calais (de), D. 1.
Calandre (de la), E. 4.
Cambrai (place), E. 4.
Campagne Première, D. 5.
Canal St-Georges (du), D. 1.
Canal St-Martin (du), F. 1.
Canettes (des), D. 4.
37 Canivet (du), près Saint-Sulpice, D. 4.
Capreau, à Vaugirard, B. 5.
Capucins (rue et place des), D. 5. 6.
Capucines (boulev. des), C. D. 2.
38 Cardinale, près de l'Abbaye, D. 4.
39 Cargaisons (des), E. 4.
Cargaisons (imp. des), *idem*, E. 4.*
Carmes (des), E. 4.
Carmes (marché des), place Maubert, E. 4.
Carmélites (imp. des), D. 5.
40 Caron, près la place Royale, F. 4.
Carpentier, D. 4.
Carré des Jeux (Champs-Élysées), B. 2. 3.
Carré Marigny (*id.*) B. 2.
Carrousel (du), D. 3.
Carrousel (place du), D. 3.
Carrousel (pont du), D. 3. *voy*. Pont des Saints-Pères.
41 Carré-Sainte-Geneviève (place du), E. 5.
Carreau-de-la-Halle (pl. du), E. 3.*

Carrières (des), à Chaillot, A. 3.
Casimir Périer, C. 3.
Cassette, D. 4.
Cassini, D. 6.
Castellane, C. 2.
Castex, F. 4.
Castiglione (de), C. 2. 3.
Catherine-d'Enfer (Ste-), D. 5.
Catherine (marché et place de Ste-), St-Antoine, F. 4.
Catherine (imp. et cour Ste-), au Caire, E. 2.
Caumartin (de), C. 2.
Célestins (quai des), F. 4.
Cendrier (du), E. 6.
Cendrier (passage et impasse du), D. 2.
Censier, E. 5.
Cerisaie (de la), F. 4.
Chabannais (de), D. 2.
Chabrol (de), E. F. 1.
Chaillot (de), A. 2. 3. B. 2.
Chaise (de la), C. 4.
Chambre des Députés (place de la), C. 3.
Champagne (de), Halle aux Vins, E. 5.
Champ-de-l'Alouette (du), E. 6.
Champ-de-Mars, A. 3. B. 4.
Champs (des), A. 3.
Champs-Elysées (des), C. 2.
Champs-Elysées (avenue des), A. 2. C. 3.
Chancellerie de France, C. 2.
Change (pont au), E. 3.
Chanoinesse, E. 4.
Chantereine, *voy*. de la Victoire, D. 2.
Chantier (passage du), F. G. 4.
Chantier-de-l'Écu (pass. du), Chaussée-d'Antin, C. 2.*
Chantier-de-Tivoli, D. 1. 2.*
Chantiers (des), E. 4.
Chantre (du), D. 3.
42 Chantres (des), E. 4.
43 Chapelle (de la), F. 1.
Chapelle (cour de la Ste-), au Palais, E. 4.
Chapelle expiatoire, C. 2.

Chapon, E. 3.
Chaptal, D. 1.
Charbonniers (des), fau[bourg] St-Antoine, G. 5.
Charbonniers (des), fau[bourg] St-Marceau, E. 5. 6.
Charbonniers (impasse des), St-Antoine, G. 5.
Charenton (de), F. 4. G. 4. 5. H. 6.
Charenton (barr. de), H 5.
Chariot-d'Or (cour du), G. 4.
Chariot-d'Or (pass. du), rue Greneta, E. 3.*
Charité (de la), Foire-St-Laurent, E. 2.
Charlemagne (pass.), F. 4.
45 Charles (pont St-), E. 4. Fait partie de l'Hôtel-Dieu.
Charlot, F. 3.
Charnier des Innocents (passage du), rue St-Denis, E. 3.
Charonne (de), G. H. 4.
Charte (de la), B. 2. r[ue] d'Angoulême.
Chartière, E. 4. 5.
Chartres (de), place d[u] Carrousel, D. 3.
Chartres (de), barr. de Courcelles, B. 1.
Chartres (barr. de), B. 1.
Chartres (gal. de), Palais-Royal, D. 3.
Chartreuse (de la), B. 5.
46 Chartreux (passage des), St-Eustache, E. 3.
47 Chat-Blanc (impasse du), place du Châtelet, E. 3.
48 Chat-qui-Pêche (du), rue de la Huchette, E. 4.
Châteaubriant (avenue), A. B. 2.
Château-Landon, F. 1.
Châtelet (place du), E. 3.
Châtillon, F. 1.
Chauchat, D. 2.
Chaudron (du), F. 1.
Chaume (du), E. 3.
Chaumière (jardin de la), D. 5.
Chaussée-d'Antin (de la), D. 1. 2.
Chaussée-des-Minimes (de la), F. 3. 4.
Chaussée du Maine (avenue de la), C. 5.

Contrescarpe (de la), St-Antoine, F. 4. 5.
Copeau, E. 5.
Coq-St-Honoré, D. 3.
Coq-St-Jean, E. 3. 4.
Coq-Héron, D. 3.
Coquenard, D. 1.
66 Coquerelle (impasse), rue des Rosiers, F. 4.
Coquilles (des), E. 3.
Coquillière, D. 3.
Corbeau, F. 2.
Cordelières (des), E. 6.
Corderie (de la Grande), au Temple, F. 3.
Corderie (de la), marché St-Honoré, D. 2.
Corderie (impasse de la), *idem*, D. 2.
67 Corderie (place de la), F. 3.
Cordiers (des), D. 4. 5.
Cordonnerie (de la), E. 3.
Corneille (de), D. 4.
Cornes (des), E. 6.
Corroierie (de la), E. 3.
Cossonnerie (de la), E. 3.
Cotte, G. 4.
68 Cour des Comptes, D. 4.
Cour St-Jacques (marché de la), E. 3.
Courbâton (impasse), St-Germain-l'Auxerrois, D. 3.*
Courcelles (de), B. 1. 2.
Courcelles (barrière de), B. 1.
Couronne (passage de la), rue des Bourdonnais, E. 3.*
Cours, *voy.* leurs noms.
Cours-la-Reine (allée du), B. C. 3.
Courtalon, près la rue St-Denis et place St-Opportune, E. 3.
Courty (de), C. 3.
Coutellerie (de la), E. 3.
Coutures-Saint-Gervais (des), F. 3.
Coypel (impasse), près la rue Cadet, D. 2.
Crebillon, D. 4.
Cretet, D. 1.
Croissant (du), D. E. 2.
Croix (de la), E. 2. 3.
Croix-Blanche (de la), marché St-Jean, E. 4.
69 Croix (Sainte-), près le Palais-de-Justice, E. 4.
Croix-Boissière (de la), à Chaillot, A. 3.
Croix-Boissière (imp. de la), A. 3.
Croix-de-la-Bretonnerie (Ste-), E. 3.
Croix-des-Petits-Champs, D. 3.
Croix-Rouge (carrefour de la), C. D. 4.
Croix-du-Roule (de la), B. 1.
Croix-du-Trahoir (carrefour), rue de l'Arbre-Sec, D. 3.
Croulebarbe (de), E. 6.
Croulebarbe (barrière de), E. 6.
Crussol, F. 3.
Culture-Ste-Catherine, F. 3. 4.
Cunette (barrière de la), A. 4.
Cuvier, E. F. 5.
Cygne (du), E. 3.

Dalayrac, D. 2.
Dames-Saint-Chaumont (passage des), St-Denis et du Ponceau, E. 2.*
Damiette (de), E. 2.
Damiette (pont de), F. 4.
Damoy (passage), F. 4.
Dany (impasse), rue du Rocher, C. 1.*
Dauphin (du), D. 3.
Dauphine, D. 4.
Dauphine (passage), D. 4.
Dauphine (place), D. 4.
Debilly (quai), A. 3.
Déchargeurs (des), E. 3.
Degrés (des), Bonne-Nouvelle, E. 2.*
Delaborde, C. 2.
Delaborde (impasse), C. 1.
Delaborde (place), C. 1. 2.
Delaunay (impasse), G. 4.
Delessert (passage), F. 1.
70 Delorme (passage), St-Honoré, D. 3.
Delta (du), E. 1.
Delta Lafayette (du), E. 1.
Demi-Saint (du), près St-Germain-l'Auxerrois, D. 3.*
Denis (St-), E. 2. 3.
Denis (St-), faubourg St-Antoine, H. 4.
Denis (barrière St-), F. 1.
Denis (boulev. St-), E. 2.
Denis (passage St-), au Caire, E. 2.
188 Denis (passage St-), en continuation de l'impasse Basfour, E. 2.
Denis (du faub. St-), E. 1. 2. F. 1.
Députés (ch. des), C. 3.
Dervillé, près la rue de l'Oursine, E. 6.
Desaix, A. 4.
Desaix (quai), Marché-aux-Fleurs, E. 4.
Descartes, E. 5.
Desèze, C. 2.
Désir (passage du), E. 2.
54 Deux-Anges (imp. des), D. 4.
Deux-Boules (des), E. 3.
71 Deux-Ecus (des), D. 3.
Deux-Eglises (des), D. 5.
Deux-Ermites (des), E. 4.
Deux-Moulins (des), F. 6.
Deux-Moulins (place des), F. 6.
Deux-Ponts (des), E. 4.
Deux-Portes-St-André (des), D. 4.
Deux-Portes-St-Jean (des), E. 3. 4.
Deux-Portes-St-Sauveur (des), E. 2. 3.
Deux-Sœurs (cour), G. 4.
72 Deux-Sœurs (impasse des), E. 6.
Diorama, F. 2.
Dominique (St-), faub. St-Germain, C. 3. 4. D. 4.
Dominique (St-), Gros-Caillou, B. 3.
Dominique (St-), d'Enfer, D. 5.
Dominique (impasse St-), d'Enfer, D. 5.
Dorée, F. 3.
Douane (de la), F. 2.
Douane (Administration de la), F. 2.
Double (pont au), E. 4.
Douze-Portes (des), F. 3.
Douze-Maisons (passage des), B. 3.
Doyenné (et imp. du), D. 3.
Dragon (du), D. 4.
73 Dragon (cour et passage du), D. 4.

Dugay-Trouin, D. 5.
Duguesclin, A. 4.
Duphot, C. 2.
Dupleix, A. 4.
Dupleix (place), A. 4.
Dupont, A. 3.
Dupuis, enclos du Temple, F. 3.
Duras (de), C. 2.

Echarpe (de l'), F. 4.
Echaudé (de l'), au Marais, F. 3.
Echaudé (de l'), faub. St-Germain, D. 4.
Echelle (de l'), D. 3.
Echiquier (impasse de l'), E. 3.
Echiquier (de l'), E. 2.
Ecluses St-Martin (des), F. 1.
Ecole (place de l'), D. 3.
Ecole (quai de l'), D. 3.
Ecole-de-Médecine (de l'), D. 4.
Ecole-de-Médecine (place de l'), D. 4.
Ecoles, *voy.* leurs noms.
Ecole-Militaire (barrière de l'), B. 4.
Ecosse (d'), E. 4.
Ecouffes (des), E. 4.
Ecrivains (des), place du Châtelet, E. 3.
Ecuries d'Artois (des), B. 2.
Ecuries-du-Roi, B. 2.
Eglise (de l'), B. 3. 4.
Egout (de l'), faubourg St-Germain, D. 4.
Egout (de l'), Ste-Catherine, F. 4.
Egout (impasse de l'), faub. St-Martin, près la Porte, E. 2.
Elisabeth (Ste-), F. 2. 3.
Eloy (St-), E. 4.
Empereur (passage de l'), E. 3.*
Enfant-Jésus (impasse de l'), rue Vaugirard, C. 5.*
Enfants-Rouges (des), F. 3.
Enfants-Rouges (marché des), au Marais, F. 3.
Enfer (d'), D. 5. 6.
Enfer (barrière d'), D. 6.
Enfer (boul. d'), D. 5. 6.
Enfer (marché d'), D. 5.
Enghien (d'), E. 2.
Entrepôt (de l'), F. 2.
Entrepôt des Marais, F. 2.
Epée-de-Bois (de l'), E. 5.
Eperon (de l'), D. 4.
Erfurth (d'), D. 4.
187 Esprit (cour du Saint-), G. 4.
Essai (de l'), Marché-aux-Chevaux, E. F. 5.
Est (de l'), D. 5.
77 Estrapade (place de l'), E. 5.
Estrées (d'), B. 4.
Etat-major de la Première division militaire, D. 3.
Etat-major des Sapeurs-Pompiers, D. 4.
Etat-major de la Garde nationale, D. 3.
Etat-major de la Place, C. 2.
Etienne, D. 3.
Etienne-des-Grés (St-), D. E. 5.
Etienne-du-Mont (imp. St-), près l'église, E. 5.*
Etoile (de l'), F. 4.
Etoile (place de l'), barrière de Neuilly, A. 2.
Etoile des Champs-Elysées (place de l'), B. 2.
Etoile (imp. et passage de l'), place du Caire, E. 2.
Etoile (de l'), *idem*, au Gros-Caillou, B. 3.*
Etoile-d'Or (cour de l'), G. 4.
Etroites-Ruelles (des), F. 6.
Etuves (impasse des), rue des Lombards, E. 3.*
Europe (place d'), C. 1.
78 Eustache (pass. St-), E. 3.
79 Eustache (place St-), E. 3.
Evêché (de l'), E. 4.
Evêque (l'), D. 3.

Fabriques (cour des), rue des Trois-Bornes, G. 2.
Faron (impasse St-), rue de la Tixeranderie, E. 4.
Fauconnier (du), F. 4.
Favart, D. 2.
Félibien, D. 4.
Femme-sans-Tête (de la), E. 4.
80 Fénelon (place), pont de la Cité, E. 4.
Fer-à-Moulin, E. 5. 6.
Ferdinand, G. 2.
81 Ferdinand-Berthoud, enclos St-Martin, E. 2.
Ferme-de-Grenelle (ruelle de la), A. B. 4.
Ferme-des-Mathurins (de la), C. 2.
Férou, D. 4.
Férou (impasse), D. 4.
Ferronnerie (de la), E. 3.
Fers (aux), E. 3.
Feuillade (la), D. 3.
Feuillantines (imp. des), E. 5.
Fèves (aux), E. 4.
Feydeau, D. 2.
Feydeau (galerie), pass. des Panoramas, D. 2.
Fiacre (St-), E. 2.
82 Fiacre (imp. St-), près St-Merry, E. 3.
Fiacre, *id.*, faub. du Temple, près le canal, F 2.*
Fidélité (de la), E. 2.
Fidélité (de la), près St-Laurent, E. 2.
Figuier (du), F. 4.
Filles-Dieu (des), au Caire, E. 2.
Filles-Dieu (imp. des), porte St-Denis, E. 2.
Filles du Calvaire (des), F. 3.
Filles-du-Calvaire (boulevard des), F. 3.
Filles-du-Calvaire (carrefour des), F. 3.
Filles-St-Thomas (des), D. 2.
Finances (Min. des), C. 3.
Fléchier, D. 1.
Fleurus (de), D. 5.
Flore (passage de), près le Palais-de-Justice, E. 4.
Florence, C. 1.
Florentin (St-), C. 2.
Foin-St-Jacques (du), E. 4.
Foin (du), au Marais, D. E. 4.
Foire-St-Laurent (pass. de la), E. 2.*
Folie-Méricourt (de la), F. 2. 3.
Folie-Regnault (de la), G. 3.

Folies-Dramatiques (théâtre), F. 3.
Fontaine-au-Roi (faub. du Temple), F. G. 2.
Fontaine (de la), Jardin-du-Roi, E. 5.
Fontaine, D. 1.
Fontaine St-Georges, D. 1.
Fontaine Molière, D. 3.
83 Fontaines (des), au Temple, E. F. 3.
Fontaines (cour et pass. des), D. 3.
Fontarabie (barrière de), H. 4.
Fontenoy (place de), B. 4.
Forez (du), F. 3.
Forges (des), au Caire, E. 2.
Forge-Royale (impasse de la), faubourg Saint-Antoine, G. 4.
Fortin, B. 2.
Fortunée (aven.), A. B. 2.
Fossés-St-Bernard (des), E. 4. 5.
Fossés-St-Germain-l'Auxerrois (des), D. E. 3.
Fossés-St-Germain-des-Prés, D. 4. *voy.* de l'Ancienne-Comédie.
Fossés-St-Jacques (des), D. E. 5.
Fossés-St-Marcel (des), E. 5. 6.
Fossés-St-Martin (des), F. 1.
Fossés-Montmartre (des), D. 2. 3.
Fossés-du-Temple (des), F. 2. 3.
Fossés-St-Victor (des), E. 5.
Fouarre (du), E. 4.
Four-St-Germain (du), D. 4.
Four-St-Honoré (du), D. 3.
Four-St-Jacques (du), E. 5.
Fourcy-Ste-Geneviève (de), E. 5.
Fourcy (place et marché), Estrapade, E. 5.
Fourcy-St-Antoine (impasse), F. 4.*
Fourneaux (des), B. C. 5.
Fourneaux (barrières des), B. 5.
Fourreurs (des), E. 3.
Fourrière de la Préfecture de Police, rue Guénégaud, D. 4.*
Foy (Ste-), E. 2.
Foy (passage Ste-), au Caire, E. 2.
Français (Théâtre-), Palais-Royal, D. 3.
Française, E. 3.
Francfort (de), B. 1.
François Miron, E. 4.
François I[er] (place), B. 3.
François I[er] (cour et passage), rue du Ponceau, E. 2.
Francs-Bourgeois-Saint-Marcel (des), E. 6.
Francs-Bourgeois (des), au Marais, E. F. 3.
Francs-Bourgeois (des), St-Michel, D. 4.
Frépillon, E. 3.
Franklin (barrière), A. 3.
Frépillon (pass.), *idem*, F. 3.*
84 Frileuse, à la Grève, E. 4.
Frochot, D. 1.
Fromagerie (de la), à la Halle, E. 3.
Fromentel, E. 4.
Frondeurs (des), D. 3.
Fruits (port aux), ou le Mail, E. 4.
Furstemberg, D. 4.
85 Fuseaux (des), Pont-Neuf, E. 3. (réunie à celle des Quenouilles).

Gabrielle (avenue), B. C. 2.
Gaillard ou de la Buvette-Champêtre (passage), B. 2.
Gaillon, D. 2.
Gaillon (carrefour), D. 2.
Gaîté (théâtre de la), boulevard du Temple, F. 2.
— (Passage de la), F. 2.
Galande, E. 4.
Garancière, D. 4.
Garre (barr. de la), F. 6.
Garre (pont de la), *voy.* de Bercy, G. 6.
Gasté, A. 3.
86 Gastine (place), rue St-Denis, E. 3.
Gauthrin (passage), B. 2.
Gazomètre (du), E. 1.
Gênes (de), C. 1.
Geneviève (Ste-), A. 2.
Genti (passage), F. 5.
Geoffroy-Langevin, E. 3.
Geoffroy-l'Asnier, E. 4.
Geoffroy-Marie, D. 2.
Georges (St-), D. 2.
Germain (Marché St-), D. 4.
Germain-l'Auxerrois (St-), D. E. 3.
Germain-l'Auxerrois (place St-), D. 4.
Germain-le-Vieux (St-), (passage), E. 4.
Germain-des-Prés (St-), D. 4.
88 Germain-des-Prés (place St-), D. 4.
Gervais (St-), E. 4.
Gervais (passage St-), près la Grève, E. 4.
180 Gervais-Laurent, dans la Cité, E. 4.
Gèvres (quai de), E. 4.
Gindre (du), D. 4.
Git-le-Cœur, D. 4.
Glacière (de la), E. 6.
Glatigny (de), E. 4.
Gobelins (des), E. 6.
Gobelins (boul. des), E. 6.
Gobelins (ruelle des), *idem*, E. 6.
Gobelins (manufacture des), E. 6.
Godot-Demauroy, C. 2.
Gourdes (des), A. 3. B. 2.
Gracieuse, E. 5.
Grammont (de), D. 2.
Grammont (imp.), C. 1.
Grand-Cerf (passage de l'ancien), E. 3.
189 Grand-Cerf (pas. du), E. 2.
Grand-Chantier (du), E. F. 3.
Grand-Chantier-de-Tivoli (passage du), C. 2.*
Grand-Hurleur (du), E. 3.
Grand-Prieuré (du), F. 3.
Grand-St-Michel, F. 1.
Grande-Cour (passage de la), G. 5.
Grande-Chaumière (de la), D. 5.
Grands-Augustins (des), D. 4.
Grands-Augustins (quai des), D. 4.
Grands-Degrés (des), E. 4.
Grande-Friperie (de la), à la Halle, E. 3.

Grande-Rue, enclos de la Trinité, E. 3.
Grande-Rue-Verte, B. C. 2.
Grande-Truanderie (de la), E. 3.
Grange-aux-Belles, F. 2.
Grange-Batelière, D. 2.
Gravilliers (des), E. 3.
Greffuhle, C. 2.
Grenelle-St-Honoré (de), D. 3.
Grenelle, au Gros-Caillou, B. 3. 4.
Grenelle (de), St-Germain, C. 3. 4.
Grenelle (abatt. de), B. 5.
Grenelle (barr. de), A. 4.
Grenelle (impasse de), Gros-Caillou, B. 3.
Greneta, E. 3.
Greneta (imp.), enclos de la Trinité, E. 3.*
Grenier-St-Lazare, E. 3.
Grenier-sur-l'Eau, près la Grève, E. 4.
Grès (des), D. 4. 5.
Grésillons (des), C. 2.
Grétry, D. 2.
Grève (quai de la), E. 4.
Gril (du), E. 5.
Grillé (passage), C. 2.
Grillée, E. 4.
Gros-Chenet (du), E. 2.
Grosse-Tête (impasse de la), E. 2.
Guéménée (imp.), F. 4.
Guénégaud, D. 4.
Guépine (impasse), rue de Jouy St-Antoine, E. 4.
Guérin-Boisseau, E. 2. 3.
Guerre (ministère de la), C. 3.*
Guillaume, E. 4.
Guillaume (St-), C. D. 4.
Guillaume (cour et passage St-), D. 3.
Guillelmites (des), E. 3.
Guisarde, D. 4.
Gymnase (théâtre du), boulevard Bonne-Nouvelle, E. 2.

Halle aux cuirs, E. 3.
Halle au beurre, œufs et fromages, E. 3.
Halle aux draps, E. 3.
Halle aux poissons, E. 3.
Halle aux pommes de terre, E. 3.
Halle à la verdure, E. 3.
Halle aux vins, E. 4. 5. F. 5.
Halle à la volaille et au gibier, D. 4.
Hambourg (de), B. 1. C. 1.
Hanovre (de), D. 2.
Harlay (de), au Marais, F. 3.
Harlay (de), du Palais, D. 4.
Harlay (cour de), au Palais), D. 4.
Harpe (de la), D. E. 4.
Hasard (du), D. 3.
Hautefort (impasse), E. 6.
92 Haut-Moulin (du), en la Cité, E. 4.
Haut-Moulin (du), du Temple, F. 2.
93 Haute-des-Ursins, E. 4.
Haut-Pavé (du), E. 4.
Hautefeuille, D. 4.
Hauteville, E. 1, 2.
Havre (du), F. 2.
Heaumerie (de la), E. 3.
Heaumerie (impasse de la), E. 3.
Hébrards (des), G. 5.
Helder (du), D. 2.
Hennel (impasse), G. 5.
Henri-Premier (de), enclos St-Martin, E. 3.*
94 Henri-Quatre (place de), Pont-Neuf, D. 3. 4.
Hilaire (St-), E. 4.
Hillerin-Bertin, C. 4.
Hirondelle (de l'), D. 4.
Hippolyte (St-), E. 6.
Homme-Armé (de l'), E. 3.
Honoré-Chevalier, D. 4.
Honoré (St-), C. 2. 3. D. E. 3.
Honoré (cloître St-), D. 3.
Honoré (marché St-), ou des Jacobins, D. 2. 3.
Honoré (du faubourg St-), B. C. 2.
Hôpital (boulevard de l'), E. 6. F. 5. 6.
Hôpital (quai de l'), F. 5. 6. *voy.* Austerlitz.
Hôpital (place de l'), F. 5.
Hôpital-Général (de l'), E. F. 6.
Hôpital-St-Louis (de l'), F. 1. 2.
Hôpital St-Louis (avenue de l'), F. 2.
Horloge (cour de l'), rue du Rocher, C. 1.*
95 Horloge (galerie de l'), près l'Opéra, D. 2.
Horloge (quai de l'), D. E. 4.
Hospice de la Vieillesse, autrefois Salpêtrière, F. 5. 6.
Hospice Cochin, D. 6.
Hospice Devillars, C. 4.
Hospice d'Enghien, H. 5.
Hospice Larochefoucauld, D. 6.
Hospice Leprince, B. 3.
Hospitalières-St-Gervais (des), E. F. 4.
96 Hospitalières (imp. des), près la Place-Royale, F. 4.
Hôtel-Breton (passage de l'), Palais-Royal, D. 3.*
Hôtel-Colbert (de l'), E. 4.
97 Hôtel-des-Fermes (pass. de l'), rue du Bouloi, D. 3.
Hôtel-Tachoux (pass. de l'), Marché-Neuf, E. 4.
Hôtel-de-Ville (de l'), E. 4.
Hôtel-de-Ville (place de l'), E. 4.
Houssaye (du), D. 2.
Huchette (de la), E. 4.
Hugues (St-), enclos St-Martin, E. 3.*
190 Hulot (passage), D. 3.
Hyacinthe (St-), St-Michel, D. 5.
Hyacinthe (passage St-), *idem*, D. 5.*
Hyacinthe (St-), St-Honoré, D. 3.
Hyacinthe, quai de la Grève, E. 4.*

Iéna (d'), B. 3.
Iéna (pont d'), A. 3.
Imprimerie Royale, E. F. 3.
Incurables, femmes (hospice des), C. 4.
Incurables, hommes (hospice des), F. 1. 2.
Industrie (bazar de l'), D. 2.
Infirmerie de la Maison du Roi, faubourg du Roule, B. 2.*
Innocents (marché et place des), rue St-Denis, à la Halle, E. 3.

Innocents (passage des), *idem*, E. 3.*
Instruction publique (Ministère de l'), C. 4.
Intérieur (Ministère de l'), C. 4.
Invalides (hôtel royal des), B. 3.
Invalides (boulevard des), B. C. 4. 5.
Invalides (pont des), B. 3.
Invalides (esplanade des) B. 3.
Irlandais (des), E. 5.
Italie (barrière d'), ou de Fontainebleau, E. 6.
Italiens (boulevard des), D. 2.
Italiens (place des), D. 2.
Italiens (théâtre des), D. 2.
Ivry (d'), E. 6.
Ivry (barrière d'), ou des Deux-Moulins, F. 6.

98 Jacinthe, E. 4.
Jacob, D. 4.
Jacques (St-), D. 5. E. 4.
Jacques (marché et place St-), rue Soufflot, D. 5.*
Jacques (boulevard St-), D. E. 6.
Jacques (du faub. St-), D. E. 6.
Jacques de Brosse, E. 4.
Jacques-la-Boucherie (St-), E. 3.
Jacques-la-Boucherie (marché St- et place), E. 3. *voy.* Cour St-Jacques.
Jacques-la-Boucherie (passage St-), E. 3.*
Jacques-l'Hôpital (St-), E. 3.
Jardin et galeries du Palais-Royal, D. 3.
Jardin du Roi, E. F. 5.
Jardin du Luxembourg, D. 5.
Jardin Marbeuf, B. 2.
Jardin-du-Roi (du), E. 5.
Jardinet (du), D. 4.
Jardiniers (ruelle des), faub. St-Antoine, G. 5.
Jardiniers (imp. des), F. 3.
Jardins (des), F. 4.
Jarente, F. 4.
Jean (St-), au Gros-Caillou, B. 3.
Jean (marché St-), E. 4.
Jean-Baptiste (St-), C. 2.
Jean-Bart, D. 5.
Jean-Beausire (impasse et rue), F. 4.
99 Jean-de-Beauce, à la Halle, E. 3.
Jean-de-Beauvais (St-), E. 4.
Jean-Bouton (ruelle), G. 5.
Jean-Goujon, ville de François I[er], B. 3.
Jean-Hubert, E. 5.
Jean-de-l'Épine, E. 3. E. 4.
Jean-Jacques-Rousseau, D. E. 3.
100 Jean-de-Latran (St-), E. 4.
Jean-de-Latran (passage et cloître St-), E. 4.
Jean-Lantier, E. 3.
Jeannisson, D. 3.
Jean-Pain-Mollet, E. 3.
Jean-Robert, E. 3.
Jean-Tison, D. 3.
101 Jérôme (St-), place du Châtelet, E. 3. 4.
Jérusalem (de), quai des Orfèvres, D. 4.
Jérusalem-Notre-Dame (pass. et imp. de), E. 4.*
Jeu de Boule (passage du), F. 3.
Jeu-de-Paume (passage du), boulevard du Temple, F. 3.*
Jeûneurs (des), D. E. 2.
102 Joaillerie (de la), place du Châtelet, E. 3.
Joinville (de), F. 2.
Joquelet, D. 2.
Joseph (St-), D. E. 2.
Joseph (marché St-), rue Montmartre, D. 2.
Joseph (cour), rue de Charonne, F. G. 4.
Josset (passage), G. 4.
Joubert, C. D. 2.
Jour (du), E. 3.
Jouy (de), E. 4.
Juifs (des), F. 4.
Juillet (du 29), D. 3.
Juiverie (de la), *voy.* de la Cité.
103 Juiverie (cour de la), place St-Antoine, F. 4.
Jules (St-), faubourg St-Antoine, G. 4.
Julien-le-Pauvre (St-), E. 4.
Julienne, près la rue de l'Oursine, E. 6.
Jussienne (de la), D. E. [illegible]
104 Jussienne (passage [illegible] la), D. 3.
Jussieu, E. 5.
Justice (Palais de), D F [illegible]
Justice (place du Pa[illegible] de), E. 4.
Justice et des cultes (Mi[illegible] nistère de la), C. 2.

Kléber, A. 4.

Laborde, C. 2. *voy.* D[illegible] laborde.
Labruyère, D. 1.
Lacasse, F. 2.
Lacuée, F. 5.
Lafayette, E. F. 1.
Lafayette (place), E. 1.
Laferrière, D. 1.
Laffitte, D. 2.
Laffitte (passage), D. [illegible]
Laffitte et Caillard (Mes[illegible] sageries), D. 3.
51 Lagny (de), H. 4.
Laiterie (de la), enclos [illegible] la Trinité, E. 3.*
Lamoignon (cour et pas[illegible] sage de), quai de l'H[illegible] loge, E. 4.
Lancry (de), F. 2.
Landry (St-), E. 4.
Landry (imp. St-), près [illegible] rue, E. 4.
Languedoc (de), Hal[illegible] aux vins), E. 4. 5.
105 Lanterne (de la), des [illegible] cis, E. 3.
Laperche (projetée) [illegible] D. 1.
Lappe (de), F. G. 3.
Lard (au), St Honoré [illegible] Halle aux draps, E. [illegible]
Lard (impasse au), S[illegible] Honoré, Halle [illegible] draps, E. 3.*
Las-Cases, C. 3.
Latour-Maubourg (bou[illegible] levard), B. 4.
Laurent (St-), E. 2.
Laurent (foire St-), E[illegible]
Laurent (impasse St[illegible] Porte St-Denis, E. [illegible]
Laurette, D. 5.
Laval, D. 1.
Lavandières (des), pl[illegible] Maubert, E. 4.
Lavandières (des), St[illegible] Opportune, E. 3.

Lavoisier, C. 2.
Lazare (prison de St-), E. 1. 2.
Lazare (St-), C. 2. D. 1.
Lazare (impasse St-), St-Denis, E. 1.
Leclerc, D. 6.
Légion d'honneur (palais de la), C. 3.
Lemoine (passage), St-Denis, E. 2.
Lenoir, faubourg St-Antoine, G. 4.
1Lenoir, Halle aux draps, E. 3.
Léonie, D. 1.
Lepelletier, D. 2.
Lesdiguières (de), F. 4.
Licorne (de la), E. 4.
Lilas (ruelle des), F. 3.
Lille (de), C. D. 3.
Limace (de la), E. 3.
Limoges (de), F. 3.
Lingerie (de la), aux Innocents, E. 3.
Lions (des), F. 4.
Lisbonne (de), B. C. 1.
Lobau, E. 4.
Lobineau, D. 4.
Lodi (rue du pont de), D. 4.
Lombards (des), E. 3.
Londres (de), C. D. 1.
Longchamp (de), A. 3.
Longchamp (barr. de), A. 3.
Longue-Allée (passage de la), Ponceau, E. 2.*
Longue-Avoine (impasse de la), D. 6, faubourg Saint-Jacques.
Louis-le-Grand, D. 2.
2Louis-le-Grand (place du collége), D. 4.
Louis (St-), au Marais, F. 3. 4.
Louis (St-), en l'île, E. F. 4.
Louis (impasse St-), faubourg du Temple, F. 2.
8Louis (St-), *idem*, Charlemagne, F. 4.
Louis (marché St-), ile St-Louis, F. 4.
Louis (St-), St-Honoré, D. 3.
Louis-Philippe (projetée), du Louvre à la Bastille, D. 3. E. 3. F. 4.
Louis-Philippe (du Pont), E. 4.

Louis-Quinze (Pont et Place, *voir* Concorde), C. 3.
Lourcine (de), D. 6. E. 5. 6.
Lourcine (barr. de), D. 6.
Louvois, D. 2.
Louvre (palais du), D. 3.
Louvre (quai du), D. 3.
Louvre (place du), D. 3.
Louvre (pont du), ou des Arts, D. 3.
Lowendal (avenue), B. 4.
Lubeck, A. 3.
109Lully, D. 2.
Lune (de la), E. 2.
Luxembourg (musée du), D. 4.
Luxembourg (palais du), ou de la chambre des Pairs, D. 4.
Lycée (pass. du), D. 3.
Lyonnais (des), E. 6.

Mabillon, D. 4.
Mâcon, D. 4.
Maçons (des), D. 4.
Madame, D. 4. 5.
Madeleine (de la), C. 2.
Madeleine (boulevard de la), C. 2.
Madeleine (imp. et pass. de la), à la Cité, E. 4.*
107Madeleine (pass. de la), C. 2.
Madeleine (pl. de la), C. 2.
Madelonnettes (prison des), E. 3.
Mademoiselle (petite rue), C. 4.
Madrid (de), C. 1.
Magasins (des), E. 1.
Magasin central des hôpitaux militaires, D. 6.*
Magdebourg (de), A. 3.
110Magloire (St-), E. 3.
111Magloire (impasse St-), *idem*, E. 3.
Mail (du), D. 2. 3.
Main-d'Or (cour de la), G. 4.
Maine (barrière du), C. 5.
Maine (chaussée du), C. 5.
Maison des Arts (cour de la), place de la Corderie, F. 3.
Maison-Neuve, C. 2.
Maison-Brûlée (cour de la), G. 4.
Malaquais (quai), D. 3.

Malar, au Gros-Caillou, B. 3.
Malesherbes, C. 1. 2.
Malesherbes (boul.), en construction, C. 1. 2.
Malte (de), faubourg du Temple, F. 3.
Mandar, E. 3.
Mandé (barr. St-), H. 5.
Mandé (ruelle St-), H. 5.
Mandé (aven. de St-), H. 5.
Manége (pass. du), C. 4. 5.
Manufacture de Tabac, B. 3.
Mansard (rue projetée), *voy.* Passage St-Pierre, F. 4.
Marais, F. 2.
Marais (des), faub. St Germain, D. 4.
Marais (des), faub. St-Martin, F. 2.
Marais (place des), au canal, F. 2.
Marbœuf, B. 2.
Marbœuf (anc. jard.), B. 2.
Marc (St-), D. 2.
Marcel (St-), E. 6.
Marcel (St-), théâtre, E. 6.
Marchand (pass.), Cloître-St-Honoré, D. 3.*
Marche (de la), F. 3.
Marché (du), près la rue d'Aguesseau, faub. St-Honoré, C. 2.
Marché au charbon de terre, F. 5.
Marché Beauveau, G. 4.
Marché-aux-Chevaux (du), E. 5. 6.
112Marché-aux-Chevaux (impasse du), *id.* E. 5.
179Marché-aux-Fleurs (du), E. 4.
Marché-aux-Fourrages, rue Lafayette, F. 1.
—— boul. d'Enfer, C. 5.
—— rue St-Antoine, H. 4.
Marché-aux Poirées (du), E. 3.
Marché-aux-Veaux, E. 4.
Marché des Carmes, E. 4.
Marché des Innocents, E. 3.
Marché des Patriarches, E. 5.
Marché-Neuf (du), E. 4.
Marché-Popincourt (du), F. G. 3.

Marché St-Germain, D. 4.
Marché St-Gervais, E. F. 3.
Marché-St-Honoré (du), D. 3.
Marché de la Vallée, D. 4.
Marché-St-Martin (du), enclos St-Martin, E. 3.
Marché-St-Maur, F. 2.
Marcoul (St-), enclos St-Martin, E. 3.
Marguerite (Ste-), faubourg St-Antoine, et place, G. 4.
Marguerite (Ste-), faub. St-Germain, et place, D. 4.
Marie (cour Ste-), F. G. 4.
Marie (pont), E. 4.
Marie (Ste-), St-Germain, D. 3.
Marie (Ste-), à Chaillot, A. 3.
Marie (barr. de Ste-), A. 3.
Marie (allée et passage St-), B. 1.
Marie (passage Ste-), faub. St-Germain, C. 4.
Marie-Stuart, E. 3.
Marie-Thérèse (hospice), D. 6.
Marigny (aven.), B. C. 2.
Marine (impasse et passage Ste-), Cité, E. 4.
Marine et des colonies (Ministère de la), C. 2.
Marionnettes (des), D. E. 5.
Marivaux des Italiens, D. 2.
Marivaux des Lombards, E. 4.
Marmousets (des), en la Cité, E. 4.
Marmousets (des), St-Marcel, E. 6.
Marquefoy, F. 1.
Marsolier, D. 2.
Martel, E. 2.
113 Marthe (Ste-), D. 4.
Martial (impasse St-), Cité, près le Palais, E. 4.*
Martignac, C. 3.
Martin (St-), E. 2. 3.
Martin (boulevard St-), E. F. 2.
Martin (du faubourg St-), E. 2. F. 1.
Martin (impasse St-), enclos St-Martin, E. 3.*
Martin (Marché St-), E. 2. 3.

Martrois (du), E. 4.
Martyrs (des), D. 1.
Martyrs (barr. des), D. 1.
Masseran, B. 4. 5.
114 Massillon, E. 4.
115 Masure (de la), E. 4.
Mathurins (des), D. E. 4.
Matignon, B. 2.
Matignon (impasse), Carrousel, D. 3.*
Matignon (avenue de), *voy.* Allée des Veuves.
Maubert (place), E. 4.
Maubuée, E. 3.
Mauconseil, E. 3.
Mauconseil (impasse), St-Denis-St-Sauveur, E. 3.
Maur (St-), Popincourt, F. 1. 2. G. 2. 3.
Maur (St-), faub. St-Germain, C. 4.
Maur (St-), St-Martin, E. 3.*
Maur (cour St-), F. 2.
Maur (marché St-), F. 2.
Maure (du), E. 3.
Mauvais-Garçons (des), St-Germain, D. 4.
Mauvais-Garçons (des), St-Jean, E. 4.
Mauvaises-Paroles (des), E. 3.
Mayet, C. 5.
Mazarine, D. 4.
Mazagran, E. 2.
Mazas, F. 5. H. 5.
Mazas (place), F. 5.
Mécaniques (des), enclos de la Trinité, E. 3.*
Méchin, D. 6.
Médecine (académie roy. de), C. 3.
Médecine (école royale de), D. 4.
Mégisserie (quai de la), ou de la Ferraille, D. E. 3.
Méhul, D. 2.
Ménages (hospices des), C. 4.
Ménars, D. 2.
Ménilmontant (de), F. 3. G. 2. 3.
Ménilmontant (abattoir de), G. 3.
Ménilmontant (barrière de), G. 2.
Mercier, D. 3.
Meslay, E. F. 2.
Messageries (des), E. 1.

Messageries du Plat-d'Étain (impasse de la Planchette, 148), E. 2.
Messageries - Royales (cour et pass. des), D. 2.
Messageries Touchard, faub. St-Denis, E. 2.
Messine (de), B. 1.
Métiers (des), enclos de la Trinité, E. 3.*
Mezières, D. 4.
Michaudière (de la), D. 2.
Michel (St-), C. 2.
116 Michel (place du pont St-), E. 4.
Michel (quai St-), E. 4.
Michel (place St-), d'Enfer, D. 4. 5.
Michel-le-Comte, E. 3.
Mignon, D. 4.
Milan (de), C. 1.
117 Milieu des Ursins, Cité (du), E. 4.
Minimes (des), F. 3. 4.
Minimes (de la chaussée des), F. 3. 4.
Ministères *v.* leurs noms
Miracles (cour des), près de la Bastille, F. 4.*
Miracles (place du Caire), E. 2.
Miracles, rue de Reuilly, H. 5.
Miromesnil, C. 1. 2.
Moineaux (des), D. 3.
Moineaux (passage des), *idem,* D. 3.*
Molay, F. 3.
Molière, D. 4.
118 Molière (passage), E. 3.
Monceau-St-Gervais (du), *voy.* François Miron.
Monceau (de), B. 1. 2.
Monceau (parc de), B. 1.
Monceau (barrière de), C. 1.
Moncey, C. D. 1.
Mondétour, E. 3.
Mondovi (de), C. 2. 3.
Monnaie (de la), D. 3.
Monnaie (de la Vieille-), E. 3.
Monsieur, C. 4.
Monsieur-le-Prince, D. 4.
Monsigny, D. 2.
Montagne-Ste-Geneviève (de la), E. 4. 5.
Montaigne (de), B. 2.
Montebello (quai), E. 4.

Mont-de-Piété (passage), Blancs-Manteaux, E. 3.*
Montesquieu, D. 3.
Montesquieu (pass.), D. 3.
Montfaucon, D. 4.
Montgallet, G. H. 5.
Montgolfier, enclos St-Martin, E. 2. 3.
Montholon, E. 1.
Montholon (place), E. 1.
Montmartre (abattoir de), D. E. 1.
—(cimetière), C. D.
Montmartre (barr.), D. 1.
Montmartre (boul.). D. 2.
Montmartre (cité) r. Montmartre, D. 3.
Montmartre, D. 2. E. 3.
Montmartre (du faub.), D. 1. 2.
—(théâtre), D. 1.
Montmorency, E. 3.
Montorgueil, E. 3.
Mont-Parnasse (du), C. 5.
—cimetière, C. 5. 6.
Mont-Parnasse (bar.) C. 5.
Mont-Parnasse (théâtre), *idem*, C. 5.
Mont-Parnasse (boulevard), C. D. 5.
Mont-Parn. (impas.), C. 5.
Montpensier (Gal.), Palais-Royal, D. 3.
Montpensier, D. 3.
Montreuil (de), G. H. 4.
Montreuil (barr. de), H. 4.
Mont-Thabor (du), C. 3.
Moreau, F. 4. 5.
Morland, F. 4.
Mortagne ou des Suisses (impasse), rue Charonne, G. 4.
Mortellerie (de la), *voy.* de l'Hôtel-de-Ville.
Morts (des), F. 1, *voy.* des Ecluses-St-Martin.
Moscou, C. 1.
Mothe-Piquet (avenue de la), B. 4.
Mothe-Piquet (barr. de la), A. 4.
Mouffetard, E. 5. 6.
Moufle, F. G. 3.
Moulins (des), St-Honoré, D. 2. 3.
Moulins (des), St-Ant. H. 5.
Moulin-Joli (ruelle du), faub. du Temple, barr. des Couronnes, G. 2.
Mousquetaires (ruelle des), F. G. 5.
Moussy (de), E. 3.
121 Mouton (du), E. 3. 4.
Muette (de la), G. 3. 4.
Muette (de la), G. 3. 4.
Mulets (des), rue d'Argenteuil, D. 3.*
Mulhouse (de), E. 2.
Mûrier (du), E. 4.
Musée Dupuytren (collection anatomique), rue de l'Ecole-de-Méd., D. 4.
Musée maritime, au Louv.
Musées royaux de Peinture et Sculpture, au Louvre et au Luxemb.
Muséum (place du), D. 3.
Muséum d'hist. nat. au Jardin des Plantes, E. 5.

Naples (de), C. 1.
Navarin (de), D. 1.
Nazareth (de), quai des Orfèvres, D. 4.
122 Necker, Marché Ste-Catherine, F. 4.
Nemours (cour et gal. de), Palais-Royal, D. 3.
Nemours (de), F. 3.
Neuf (pont et plac.), D. 3. 4.
123 —(passage du Pont-), D. 4.
Neuf (Marché-), pont St-Michel, E. 4.
Neuilly (barrière de), ou de l'Etoile, A. 2.
Neuilly (aven. de), *v.* des Champs-Elysées, A. B. 2.
Neuve-Bourg-l'Abbé, E. 3.
Neuve-Breda, D. 1.
Neuve-d'Angoulême. F. 3.
Neuve-d'Artois, D. 2. *voy.* Laffitte.
Neuve-de-Berry. B. 2.
Neuve-des-Bons-Enfants, D. 3.
Neuve-de-Bretagne, F. 3.
Neuve-de-Clichy, C. 1.
Neuve-des-Capucines. C. D. 2.
124 Neuve de-la-Cerisaye, Arsenal, F. 4.
125 Neuve-du-Colombier, Marché-Ste-Catherine, F. 4.
Neuve-Coquenard, D. 1.
Neuve-Guillemin. D. 4.
Neuve-des-Mathurins, C. D. 2.
Neuve-de-Ménilmontant, F. 3.
Neuve-d'Orléans, *voy.* Boulevard-St-Denis.
Neuve-de-l'Oratoire, Champs-Elysées, B. 2.
Neuve-des-Petits-Champs D. 2. 3.
Neuve-des-Petits-Pères, D. 3.
Neuve-de-la-Planchette, F. 4.
127 Neuve-des-Poirées, près la place Sorbonne, D. 4.
Neuve-de-Poitiers, B. 2. *v.* des Ecuries d'Artois.
Neuve-Lappe, G. 4.
Neuve-Luxembourg, C. 2. 3.
126 Neuve-Montmorency, à la Bourse, D. 2.
Neuve-Notre-Dame, E. 4.
Neuve-Plumet, B. 4.
Neuve-Richelieu, D. 4.
Neuve-Ste-Anastase, F. 4.
Neuve-St-Augustin, D. 2.
Neuve-Ste-Catherine, F. 3. 4.
Neuve-Ste-Croix, D. 2.
Neuve-St-Denis, E. 2.
Neuve-St-Etienne, St-Marcel, E. 5.
Neuve-St-Etienne, Bonne-Nouvelle, E. 2.
Neuve-St-Eustache, E. 2.
Neuve-St-François, F. 3.
Neuve-Ste-Geneviève, E. 5.
Neuve-St-Georges, D. 1.
Neuve-St-Gilles, F. 3.
Neuve-St-Jean, E. 2.
Neuve-St-Laurent, E. F. 2.
Neuve-St-Marc, D. 2.
Neuve-St-Martin, E. 2.
Neuve-St-Médard, E. 5.
Neuve-St-Merri, E. 3.
Neuve-St-Nicolas, E. F. 2.
Neuve-St-Paul, F. 4.
Neuve-St-Pierre, F. 3.
Neuve-St-Roch, D. 2. 3.
Neuve-St-Sauveur, E. 2.
Neuve-Vivienne, *voy.* Vivienne.
Nevers (de), D. 4.
128 Nevers (imp. de), *id.* D. 4.
Newton, A. 2.
Nicaise (St-), D. 3.
Nicolas (St-), Chaussée-d'Antin, C. D. 2.

Nicolas (St-), faub. St-Antoine, G. 4.
Nicolas-du-Chardonnet (St-). E. 4.
129Nicolas (place St-), rue St-Martin, E. 3.
Nicolas (impasse St-), enclos St-Martin, E. 3.*
Nicolas (port St-), au Louvre, D. 3.
Nicolet, B. 3.
Noir (passage), Palais-Royal, D. 3.*
132Nom de Jésus (cour du), F. 4.
Nonandières (des), E. 4.
Nord (du), E. 1.
Normandie (de), F. 3.
Notre-Dame-de-Bonne-Nouvelle, E. 2.
Notre-Dame-de-Grâce, Chaussée-d'Antin, C. 2.
Notre-Dame-de-Lorette, D. 1.
—(Eglise), D. 1.
Notre-Dame-de-Nazareth, F. 2.
Notre-Dame-de-Recouvrance, E. 2.
Notre-Dame-des-Champs, C. 4. 5. D. 5.
Notre-Dame-des-Victoires, D. 2.
Notre-Dame (pont), E. 4.
Noyers (des), E. 4.

Oblin, E. 3.
130Observance (de l'), D. 4.
Observatoire, D. 6.
Observatoire (carrefour de l'), D. 5. 6.
Odéon (de l'), D. 4.
Odéon (place de l'), D. 4.
131Odéon (carr. de l'), D. 4.
Odéon (théâtre de l'), D. 4.
Ogniard, E. 3.
Oiseaux (des), près le Temple, F. 3.*
Olivet (d'), C. 4.
Olivier, D. 1.
Orangerie (de l'), E. 5.
Oratoire (de l'), St-Honoré, D. 3.
Oratoire (place de l'), au Louvre, D. 3.
Orçay (quai d'), A.B. C.3.
Orfèvres (des), près de Pont-Neuf, E. 3.
Orfèvres (quai des), D. 4.
Orillon (de l'), G. 2.
Orléans-St-Honoré, D. 3.
Orléans (d'), au Marais, F. 3.
Orléans (d'), St-Marcel, E. 5.
Orléans (galerie d'), Palais-Royal, D. 3.
Orléans (quai d'), E. 3.
Orme (de l'), F. 4.
Ormeaux (des), H. 4.
Ormes (avenue des), H. 4.
Ormes (quai des), E. 4.
132Ormesson (d'), F. 4.
Opéra (théâtre de l'), rue Lepelletier, D. 2.
Opéra (pass. de l'), D. 2.*
—Comique (théâtre), D. 2.
Opportune (Ste-), E. 3.*
— (place Ste-), E. 3.
— (impasse Ste-), E. 3.
Orties (des), D. 3.
Oseille (de l'), au Marais. Vieille rue du Temple, F. 3.
Ouest (de l'), D. 5.
Ours (aux), E. 3.
181Ours (cour de l'), G. 4.

Pagevin, E. 3.
Paillassons (des), B. 5.
Paillassons (bar. des) B. 5.
Pairs (chambre des), D. 4.
Paix (de la), D. 2.
Palais-Bourbon (place du), ou du Corps-Législatif, C. 3.
Palais de l'Institut (place du), ou des Quatre-Nations, D. 3.
Palais de Justice (place du), E. 4.
Palais de la Légion d'honneur, C. 3.
Palais du Louvre, D. 3.
Palais des Tuileries, D. 3.
Palais-Royal (pl. du), D. 3.
— (théâtre), D. 3.
Palais (Ile du), ou Cité, D. E. 4.
Palatine, D. 4.
Panier-Fleuri (passage du), impasse des Bourdonnais, E. 3.*
Panorama, B. 3.
Panorama (pas. des), D. 2.
Pantin (barrière de), F. 1.
Panthéon (du), projetée, D. E. 5.
Panthéon (*place* du), E. 5.
Panthéon (théâtre), E. 4.
Paon (du), Ecole-de-Médecine, D. 4.
Paon (du), St-Victor, E. 4.
133Paon-Blanc (du), quai des Ormes, E. 4.
Paon (impasse du), Ecole-de-Médecine, D. 4.
Papillon, E. 1.
Paradis (de), faubourg St-Denis, E. 2.
Paradis (de), au Marais, E. 3.
Parcheminerie (de la), E. 4.
Parc-Royal (du), F. 3.
Parmentier (aven.), G. 3.
Parvis-Notre-Dame (pl. du), E. 4.
Pascal, E. 6.
Pas-de la-Mule (du), F. 4.
Passages, v. leurs noms
Passy (barrière de), A. 3.
Pastourelle, E. F. 3.
Patriarches (imp. et pass. des), St-Marcel, E. 5.
Patriarches (marché des), rue Mouffetard, E. 5.
Paul (St-), F. 4.
— (quai et port St-), F. 4.
Pauquet, A. 2.
Pavée-St-André, D. 4.
Pavée-St-Sauveur, E. 3.
Pavée, au Marais, F. 4.
Paxent (St-), enclos St-Martin, E. 3.*
Payenne, F. 3.
134Peintres (impasse des), près Mauconseil, E. 3.
Pelée (ruelle), F. 3.
Pèlerins-St-Jacques, E. 3.
Pélican (du), D. 3.
Pelleterie (de la), Marché-aux-Fleurs, E. 4.
Pelletier (quai), E. 4.
Pépinière (de la), B. C. 2.
Péquay (impasse), E. 3.
Percée-St-André, D. 4.
Percée-St-Antoine, F. 4.
Perche (du), F. 3.
Percier, D. 1.
Perdue, E. 4.
Père La Chaise (cimetière), H. 3.
Pères (des Sts-), C. 4. D. 3. 4.
Pères (pont des Sts-), D. 3.
Pères (port des Sts-), D. 3.
Pérignon (de), B. 5.
135Périgueux (de), F. 3.

'érine (hosp. de Ste-), A. 2.
'erle (de la), F. 3.
'erpignan (de), en la Cité, E. 4.
'errée, F. 3.
'errin-Gasselin, E. 3.
'erron (passage du), D. 3. Palais-Royal.
'étersbourg (de), C. 1.
'etit-St-Antoine (pass. du), E. F. 4.
'etit-Banquier (du), E. 6.
'etit-Bourbon (du), D. 4.
'etit-Carreau (du), E. 2.
'etit-Champ (du), E. 6.
'etit-Crucifix (du), près la tour St-Jacques, E. 3.
'etit-Gentilly (du), E. 6.
'etit-Hurleur (du), E. 3.
'etit-Hôtel-Charot (impasse), rue de la Jussienne, E. 3.*
'etit-Lion (du), St-Sauveur, E. 3.
'etit-Lion (du), St-Sulpice, D. 4.
'etit-Moine (du), E. 6.
'etit-Musc (du), F. 4.
'etit-Pont (du), E. 4.
'etit-Reposoir (du), D. 3.
'etit-Thouars (du), F. 3.
'etit-Vaugirard, *voy.* du Cherche-Midi, C. 4. 5.
'etite-Bastille (imp. de la), St-Germain-l'Auxerrois et Arbre-Sec, D. 3.*
'etite-Boucherie (pass. de la), près St-Germain-des-Prés, D. 4.
'etite-Chaise (passage de la), rue de la Planche-Mibray, E. 3.*
'etite-Corderie (de la), F. 3.
'etite-Friperie (de la), à la Halle, E. 3.
'etite rue des Acacias, B. 5. C. 4.
'etite rue du Bac, C. 4.
'etite rue Chevert, B. 4.
'etite rue d'Ivry, E. 6.
'etite rue Mademoiselle, C. 4.
'etite rue Marivaux, Arcis, E. 4.*
'etite rue Neuve-St-Gilles, F. 3.
'etite rue de Reuilly, G. 5.
'etite rue St-Pierre, boulevard St-Antoine, F. 3.

Petite rue Taranne, D. 4.
Petite-Truanderie (de la) E. 3.
Petite rue Verte, B. 2.
Petite-Voirie (de la), faubourg du Roule, C. 1. *voy.* place Delaborde.
Petite-Voirie (impasse de la), C. 1. 2. *voy.* Delaborde (impasse).
Petite rue de la Vrillière, D. 3.
Petites-Ecuries (des), E. 2.
Petites-Ecuries (passage des), E. 2.
Petits-Augustins (des), D. 3. 4.
Petits-Champs (des), St-Martin, E. 3.
Petits-Hôtels (des), E. 1.
Petits-Pères (des), D. 3.
Petits-Pères (pass. des), D. 3.
Petits-Pères (pl. des), D. 3.
Phélippeaux, E. F. 3.
Philibert (pass.), G. 2.*
Philippe (St-), Bonne-Nouvelle, E. 2.
Philippe (St-), St-Martin, E. 3.*
Picpus (de), H. 4. 5.
Picpus (barr. de), H. 5.
144 Pierre de Chaillot (St-), A. 3.
Pierre (St-), Popincourt, F. 3.
Pierre (St-), rue Montmartre, D. 2.
145 Pierre (imp. St-), *id.* D. 2.
Pierre-des-Arcis (St-) E. 4.*
Pierre (passage St-), F. 4.
Pierre-Assis, près des Gobelins, E. 6.
146 Pierre (impasse St-), au Marais, près les Minimes, F. 3.
147 Pierre-aux-Bœufs, E. 4. *voy.* d'Arcole.
Pierre-au-Lard, E. 3.
Pierre-Levée, F. 2. 3.
Pierre-Lescot, D. 3.
Pierre-Lombard, E. 6.
Pierre-à-Poissons, au Châtelet, E. 3.*
Pierre-Sarrazin, D. 4.
Pigale, D. 1.
Piliers-des-Potiers-d'Etain (des), E. 3.
Pinon, D. 2.
Pirouette, à la Halle, E. 3.

Pitié (Hôpital de la), E. 5.
Places (*voir* leurs noms).
Placide (Ste-), C. 4.
Plaisance (de), B. 1. 2.
Planche (de la), .. 4.
Planche-Mibray (de la), E. 3. 4.
Planchette (de la), F. 4.
Planchette (ruelle de la), H. 5.
148 Planchette (imp. de la), r. et porte St-Martin, E. 2.
149 Plat-d'Etain (du), Ste-Opportune, E. 3.
Plâtre (du), St-Jacques, E. 4.
Plâtre (du), Ste-Avoye, E. 3.
Plumet, C. 4.
Plumet (imp.), *idem*, C. 4.
Plumets (des), E. 4.
Pointe-Ste-Eustache (carrefour de la), E. 3.
Poirées (des), Sorbonne, D. 4. 5.
Poirées (marché aux), à la Halle, E. 3.
Poirier (du), E. 3.
Poissons (marché aux), carré de la Halle, E. 3.
Poissonnière, E. 2.
Poissonnière (barr.), E. 1.
Poissonnière (boulevard), D. E. 2.
Poissonnière (du faub.), E. 1. 2.
150 Poissonnerie (imp. de la), mar. Ste Catherine, F. 4.
Poissy (de), E. 4.
Poitevins (des), D. 4.
Poitiers (de), faub. St-Germain, C. 3.
Poitou, F. 3.
Polissart, E. 3.
Poliveau, F. 5.
Polytechnique (Ec.), E. 5.
Pompe à Feu (passage de la), Chaillot, A. 3.
Pompe (impasse de la), porte St-Martin, E. 2.
Pompes funèbres de la banlieue, F. 2.
Pompes funèbres pour Paris, B. C. 2.
Ponceau (du), E. 2.
Ponceau (pass. du), E. 2.
Pont-Neuf (pas. du), D. 4.
Ponts (*V.* chaque nom).
Ponthieu (de), B. 2.
Pontoise (de), E. 4.

Popincourt (de), F. G. 3.
Port-Mahon (de), D. 2.
Porte-Foin, F. 3.
Porte-St-Denis (marché de la), E. 2.
Porte-St Honoré (marché de la), boulevard de la Madeleine, C. 2.
Porte-St-Martin (marché de la), E. 2.
Porte-St-Martin (théâtre de la), E. 2.
183 Porteurs d'eau (cour des), F. 4.
Postes (des), E. 5.
Poste aux chevaux, D. 1, rue de la Tour-des-Dames.
Poste aux lettres, grande, D. 3, rue J.-J. Rousseau.
Pot-de-Fer (du), St-Sulpice, D. 4.
Pot-de-Fer (du), Saint-Marcel, E. 5.
Poterie (de la) des Arcis, E. 3.
Poterie (de la), Halle aux draps, E. 3.
Potiers-d'Etain (des), Piliers de la Halle, E. 3.
Poules (des), E. 5.
Poulies (des), D. 3.
Poulletier, E. 4.
Poupée, D. 4.
136 Pourtour-Saint-Gervais (du), E. 4.
Pré de l'Avocat (impasse du), D. E. 6.
Prêcheurs (des), E. 3.
Préfecture du Département, E. 4.
Préfecture de Police, D. 4.
151 Prêtres-St-Etienne-du-Mont (des), E. 5.
Prêtres-Saint-Germain l'Auxerrois (des), D. 3.
Prêtres-St-Nicolas-des-Champs (impasse des), près l'église, E. 3.
Prêtres-St-Paul (des) E. 4.
Prêtres-St-Séverin (des), près l'église, E. 4.
Princesse, D. 4.
Proues (galer. des), Palais-Royal, D. 3.
Prouvaires (des), D. E. 3.
— (passage des), E. 3.
— (marché ou Halle des), D. E. 3.
Provençaux (imp. des), près la place de l'Ecole, D. 3.*
Provence (de), D. 2.
Puits (du), E. 3.
Puits-qui-Parle (du), E. 5.
Puits-de-l'Ermite (du), E. 5.
152 Puits-l'Ermite (place du), E. 5.
153 Puits-de-Rome (impasse et passage du), E. 3.
Puteaux (passage), C. 2.
154 Putigneux (imp.), E. 4.
Pyramides (des), D. 3.
Pyramides (pl. des), D. 3.

Quatre-Chemins (ruelle des), H. 5.
Quatre-Fils (des), E. F. 3.
Quatre-Vents (des), D. 4.
Quatre-Vents (imp. des), rue Neuve-de-Seine-St-Germain, D. 5.
Quatre-Vents (pass. des), rue *idem*, n° 6, D. 4.*
85 Quenouilles (des), près le Pont-Neuf, E. 3. (réunie à celle des Fuseaux).
Quincampoix, E. 3.
155 Quinze-Vingts (des), Carrousel, D. 3.
Quinze-Vingts (passage des), Saint-Honoré, rue de l'Echelle, D. 3.*
Quinze-Vingts (Hospice des), F. 4.

Rabelais (projetée), rue St-Paul, F. 4.
Racine, D. 4.
Radziwill (passage de), Palais-Royal, D. 3.*
Rambouillet (de), G. 5.
Rambuteau, E. 3.
Rameau, D. 2.
Ramponneau (barrière de), G. 2.
Rapée (barr. de la), G. 5.
Râpée (quai de la), F. G. 5.
Rats (des), H. 3. *voy.* de l'Hôtel-Colbert.
Rats (barrière des), H. 3.
Réale (de la), E. 3.
Récollets (des), F. 2.
Reculettes (r. des), E. 6.
Regard (du), C. 4. 5.
156 Regnard, pl. de l'Odéon, D. 4.
Regratière, E. 4.
Reims (de), E. 5.
Reine-Blanche (de la), E. 6.
157 Reine-de-Hongrie (… de la), Montorgueil, E…
Rempart (du), D. 3.
Renard-St-Sauveur (…), E. 3.
Renard-St-Merri (du), E…
158 Renaud-Lefèvre, E. 4.
Réservoirs (imp. des) à Chaillot, A. 2.
Réservoirs (barr. des) ou des Bassins, A. 2.
Retiro (cour et pass. du), faub. St-Honoré, C. 2.
Reuilly (de), G. 4. 5. H…
Reuilly (barr. de), H…
Reuilly (imp. de), G…
Reuilly (carrefour), G…
159 Réunion (passage de la), St-Martin, E. 3.
Reynie (la), ou Trousse-Vache, E. 3.
Riboutté, E. 1.
Richelieu, D. 2. 3.
Richepanse, C. 2.
Richer, D. E. 2.
Richer (galerie), r. Geoffroy-Marie, D. 2.
Riverin (cité), E. 2.
Rivoli (de), C. D. 3.
Roch (passage St-), l'église, D. 3.
Rochechouart, E. 1. 2.
Rochechouart (barr. de), E. 1.
Rochefoucauld (La), D…
Rochefoucauld (Hosp. de La), D. 6.
Rocher (du), C. 1. 2.
Rodier (cité), D. 1.
Rohan, D. 3.
Rohan (cour et passage), Ecole-de-Médecine, D…
190 Roi François Ier (cour du), E. 2.
Roi-de-Sicile (du), E. F…
Rollin-prend-Gage (imp.), Ste-Opportune, E. 3.
Rome (de), C. 1.
Rome (impasse de), F. 3.
Romain (St-), C. 4. 5.
Roquepine, C. 2.
Roquette (de la), F. 4. G. 3. 4.
Roquette (imp. de la), G…
Rosiers (des), E. 3. F. 3…
Rotonde (de la), ou Caferelli, enclos du Temple, F. 3.
Rotonde (place de la), *idem*, F. 3.

Roule (du), D. 3.
Roule (faub.), A. 1. B. 1. 2.
Roule (barrière du), A. 1.
Rousselet, faubourg St-Germain, C. 4. 5.
Royal (pont), C. D. 3.
Royale (place), F. 4.
Royale, St-Antoine, F. 4.
Royale, St-Martin, E. 3.
Royale des Tuileries, C. 2.
Ruffin (impasse), B. 2.
Rumfort, C. 2.

Sabin (St-), F. 3. 4.
Sabin (ruelle St-), F. 4.
Sabin (imp. St-), F. G. 4.
Sabot (du), D. 4.
Sacré-Cœur (couv. des), C. 4.
Saint et Sainte (*voy.* leurs noms).
Saintonge (de), F. 3.
Salembrière (imp.), St-Severin, E. 4.
Salpêtre (cour du), F. 4.
Salle-au-Comte, E. 3.
Samson, F. 2.
Santé (de la), D. 6.
Santé (barr. de la), D. 6.
Sartine (de), D. 3.
Saumon (passage du), E. 3.
Saunerie (de la), E. 3.
Saunier (passage), E. 2.
Saussayes (des), C. 2.
Sauveur (St-), Mauconseil, E. 3.
Savonnerie (de la), E. 3.
Savoye (de), D. 4.
Saxe (avenue de), B. 4. 5.
Saxe (impasse de), B. 4.
Scipion (et place de), E. 5. 6.
Sébastien (St-), F. 3.
Sébastien (imp. St-), F. 3.
Ségur (avenue), B. 4.
Seine (de), faubourg-St-Germain, D. 3. 4.
Seine (de), St-Victor, *voy.* Cuvier.
Sentier (du), E. 2.
Sept-Voies (des), E. 5.
Serpente, D. 4.
Servandoni, D. 4.
Severin (St-), E. 4.
Sèvres (de), B. 5. C. 4. 5.
Sèvres (barrière de), B. 5.
Sèvres (marché de la rue de), C. 4.
Sifflet (passage), D. 1.
Simon-le-Franc, E. 3.
Singes (des), E. 3.
162 Sœurs (impasse des), St-Marcel, E. 6.
163 Soleil-d'Or (pas. du), C. 2.
Soly, près la grande Poste aux lettres, D. 3.
Sorbonne (de). E. 4.
Sorbonne (pl. de la), D. 4.
Soubise (passage), hôtel Soubise, E. F. 3.
Soufflot, D. 5.
Soupirs (aven. des), H. 5.
Sourdis (impass.), pr. St-Germain - l'Auxerrois, D. 3.*
Sourdis (ruelle de), au Marais, F. 3.
Sourdière (de la), Saint-Roch, D. 2. 3.
Sourds-Muets (institut. des), D. 3.
Spire (St-), E. 2.
Stanislas, *autrefois* Terray, C. 5.
Stockholm, C. 1.
Subsistances militaires, A. 3.
Suffren (av. de), A. B. 4.
120 Suisses (imp. des), G. 4.
Sully, à l'Arsenal, F. 4.
Sulpice (place St-), D. 4.
Surêne (de), C. 2.
Synagogue, F. 2.

164 Tabletterie (de la), E. 3.
Tacherie (de la), E. 4.
Taille-Pain-St-Merri, E. 3.
Taitbout, D. 2.
Tannerie (de la), E. 4.
Taranne, D. 4.
Teinturiers (des), E. 4.*
Temple (du), E. 3. F. 2. 3.
Temple (faub. du), F. G. 2.
Temple (boul. du), F. 2. 3.
Temple (marché du), près du Temple, F. 3.
Temple (enclos du), marché au linge, F. 3.
Terré (passage), F. 4.
Terres-Fortes (des), F. 4.
Théâtres (pass. des), D. 2.
Thermes de Julien (palais des), D. 4.
Thérèse, D. 3.
Thévenot, E. 2.
Thibotaudé, D. E. 3.
Thiroux, C. 2.
165 Thomas-d'Aquin (St-), et place, C. 4.
Thomas-d'Enfer (St-). D. 5.
Thomas-du-Louvre (St-), D. 3.
Thorigny (de), F. 3.
Tiquetonne, E. 3.
Tirechape, D. E. 3.
Tiron, E. 4.
Tivoli, C. 1.
—(passage), C. 1.
—(place), C. 1.
Tixeranderie (de la) E. 3. 4.
Tonnellerie (de la), E. 3.
Tour (de la), F. 2. 3.
Tour-d'Auvergne (de la), D. E. 1.
Tour-des-Dames (de la), D. 1.
Touraine (de), D. 4.
Touraine (de), au Marais, F. 3.
166 Tournelle (de la), E. 4.
Tournelle (pont de la) E. 4.
Tournelle (quai de la) E. 4.
Tournelle (des), F. 3. 4.
Tourniquet-St-Jean (du), *voy.* Lobau.
Tournon (de), D. 4.
Tourville (avenue), B. 4.
167 Toustain, Marché-St-Germain, D. 4.
Tracy (de), E. 2.
Train des équipages militaires. A. B. 2.
Trainée, St-Eustache, E. 3.
Transnonain, E. 3.
Travaux publics (Ministère des), C. 4
Traverse (de), C. 4.
Traversière-St-Hon. D. 3, *voy.* Fontaine-Molière.
Traversière, faub. St-Antoine, F. 5. G. 4.
Traversine, E. 4. 5.
Treille (imp. de la) D. 3. pr. St-Germ l'Auxerrois.
168 Treille (pass. de la), marché St-Germain, D. 4.
Trévise, E. 2.
Trinité (passage et enclos de la), E. 3.
Triomphes (av. des), H. 4.
Triperie (pont de la), Gros-Caillou, A. B. 3.
Triperet, E. 5.
Trognon, place du Châtelet, E. 3.
Trois-Bornes (des), F. G. 2.
Trois-Canettes (des), Cité, E. 4.
169 Trois-Chandelles (ruelle des), G. H. 5.

Trois-Chandeliers (des), quai St-Michel, E. 4.
Trois-Couronnes (des), faub. du Temple, G. 2.
Trois-Couronnes (des), St-Marcel, E. 6.
Trois-Couronnes (barr. des), G. 2.
Trois-Frères (des), D. 1. 2.
Trois-Frères (imp. des), G. 5.
170 Trois-Maries (place des), Pont-Neuf, D. 3.
Trois-Maures (des), Lombards, E. 3.
Trois-Maures (des), quai de la Grève, E. 4.
Trois-Pavillons (des), F. 3.
171 Trois-Pistolets (des), F. 4.
Trois-Portes (des), E. 4.
Trois-Sabres (ruelle des), H. 6.
Trois-Visages (imp. des), Thibotaudé, E. 3.*
Tronchet, C. 2.
Trône (bar. et pl. du), H. 4.
Trousse-Vache, E. 3. *voy.* Reynie (la).
Trouvée, G. 4.
Trudaine (aven.), D. E. 1.
Trudon, C. 2.
Tuerie (de la), place du Châtelet, E. 3.*
Tuiles (port aux), quai de la Tournelle, E. 4.
Tuileries (quai des) C. D. 3.
Ulm, D. E. 5.
Université, faub. St-Germain, C. 3. D. 4.
Université, au Gros-Caillou, B. 3.
Ursulines (des), D. 6.
Val-de-Grâce (du), D. 5.
Val-de-Grâce (hôpital militaire du), D. 5.
Valois, Palais-Royal, D. 3.
Valois (pass.), *id.* D. 3.
Valois St-Honoré, D. 3.
Valois du Roule, B. 1.
Vanneau, C. 4.
Vannerie (de la), E. 3. 4.
Vannes (de), Halle au blé, D. 3.
Vannes (et pl. St-), enclos S-Mart. E. 3. v. rue Conté.
Varennes (de), faub. St-Germain, C. 4.
Varennes (de), Halle au blé, D. 3.

Variétés (théât. des) boul. Montmartre, D. 2.
Variétés (pass. des), D. 3.
Vaucanson, encl. St-Martin, E. 2. 3.
Vaudeville (théâtre du), place de la Bourse, D. 2.
Vaugirard (de), B. 5. C. 5. D. 4.
Vaugirard (bar. de), C. 5.
Vavin, D. 5.
Vendôme (de), F. 2. 3.
Vendôme (place), C. D. 2.
Venise (de), E. 3.
172 Venise (im. et pas. de) E. 3.
Ventadour (de), D. 2. 3.
Verdelet, D. 3.
Verderet, E. 3.
Verneuil (de), C. ...
Véro-Dodat (pas.), ... Grenelle, D. 3.
Verrerie (de la), E. 3. 4.
Versailles (de), E. 5.
Versailles (imp.), E. 5.
Verthois (du), E. 2.
Vertbuisson (imp.), Gros-Caillou, B. 3.
Vertus (des), E. 2.
Vertus (barr. des), F. 1.
Veuves (allée des), B. 2. 3.
Viande (marché à la), Halle, E. 3.
Viarmes (de), D. 3.
Victor Lemaire, D. 1.
Victor (St-), E. 4. 5.
Victoire (place), D. 3.
173 Vide-Gousset, D. 3.
Vieilles-Audriettes (des), E. 3.
Vieille-Bouclerie (de la), E. 4.
Vieille-Draperie (de la), E. 4.
Vieille-Estrapade (de la), E. 5.
Vieilles-Etuves (des), St-Honoré, D. 3.
Vieilles-Etuves (des), St-Martin, E. 3.
Vieille-Harengerie (de la) E. 3.
174 Vieille-Lanterne (de la), place du Châtelet, E. 3.
Vieille-Monnaie (de la), *idem*, E. 3.
Vieille-Notre-Dame. St-Marcel, E. 5.
Vieille-Place-aux-Veaux, pl. du Châtelet, E. 3. 4.

175 Vieille-Tannerie (de la), place du Châtelet, E. ...
Vieille-rue-du-Temple, E. 3. 4. F. 4.
Vieilles-Tuileries (imp. des). C. 4. 5.
Vienne, C. 1.
Vierge (de la), B. 3.
Vieux-Augustins (des), ...
Vieux-Colombier (du), D. 4.
176 Vigan (pass. du), Montmartre, D. 3.
Vignes (des), à Chaillot, A. B. 2.
Vignes (des), St-Marcel, E. 6.
Vignes (imp. des), E. ...
Villars (avenue), C. 4.
Villedot, D. 3.
Ville-l'Evêque (de la), C. 2.
Ville-l'Evêque (pass. de la), C. 2.
Villejuif (de), F. 6.
Villejuif (Abattoir de), F. 6.
Villette (barrière de la), St-Martin, F. 1.
Villiot, G. 5.
Vinaigriers (des), E. F. 2.
Vincennes (aven. de), H. ...
177 Vincent-de-Paule, S- ...
Vintimille (place), C. D. ...
Vintimille, C. D. 1.
Violet (passage), E. 2.
Virginie (pass. de), Palais-Royal, D. 3.
Visages (imp. des), E. 3.
Visitation des Dames de Ste-Marie (de la), C. 4.
Vivienne, D. 2. 3.
Vivienne (pass.), D. 2.
Voltaire (quai), D. 3.
Voltaire, D. 4.
Voirie (de la), St-Martin et St-Denis, F. 1.
178 Voirie (de la), Popincourt, F. 3.
Voirie (de la), Monceaux, C. 1. *voy.* Delaborde.
Vrillière (de la), D. 3.
Washington (pass.), rue du Chantre-St-Honoré, D. 3.*
Wauxhall (cité du), F. ...
Whalhubert (place), F. ...
Zacharie, E. 4.
Zacharie (passage), E. 4.

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LIST OF TH

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